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100

SCREAMERS

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PANTERA • PAGE 8 PLANT • METALLICA • KISS
JERRY CANTRELL • MORBID ANGEL • VAN HALEN
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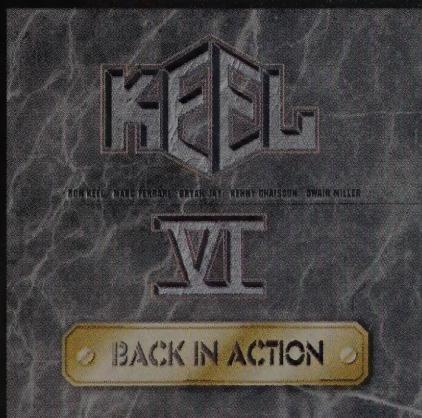
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MANSON PRO & CON

I don't understand all the fuss about Marilyn Manson. Why do some people try to make him out to be the devil? All he is trying to do is entertain us by being a larger than life rock and roll star. That's what we need today. We're surrounded by all these guys who seem to hate the idea of seeing themselves on magazine covers or even on MTV. Obviously that's not Manson. He's a throwback to when bands like Kiss and Motley Crue lived to make headlines. We should all thank him for that.

Mark P.
Baltimore, MD

If you put Marilyn Manson on the cover of **Hit Parader** one more time I'm going to scream! I mean it. I love your magazine, but I'm sick and tired of looking at Manson's ugly face. Why don't you give some truly deserving bands like Metallica, Pearl Jam and Kiss a chance on the cover? I bet they'll sell more magazines than Manson.

Melissa
Houston, TX

I've seen a vision. I see Marilyn Manson standing on stage accepting a Grammy Award for his next album. America will finally understand what he's trying to say. The world will respond. That is when I will be truly happy.

Kim O.
Milwaukee, WI



Pantera: Keep up the coverage!

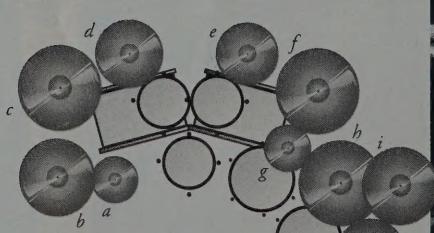
Why don't I see more coverage of Pantera in your magazine? They've certainly proven themselves to be among the best heavy metal bands of all time, so they deserve any attention they get. Millions of Pantera fans thank you in advance.

Billy
Dallas, TX

METALLICA UNFORGIVEN?

It took me a while but I now think that **Reload** is a better album than **Load**. In fact, I think it's better than the "black" album too. It's the best album Metallica has ever done. At first I wasn't sure how much I liked it, but now I love it! The music just explodes when you listen to it through headphones. I like that.

Bob



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Hear Scott on the new CD "Jugulator", from Judas Priest

scott

"Now that my career as a supermodel is over, I had to go back to drumming."

Paiste

GYMBALES SOUNDS GONGS

Metallica are the greatest band ever! How come I never see them on the cover of **Hit Parader**? You people are such losers if you don't give Metallica the credit they deserve. You put them in every issue..why not put them on the cover? C'mon, I dare you!

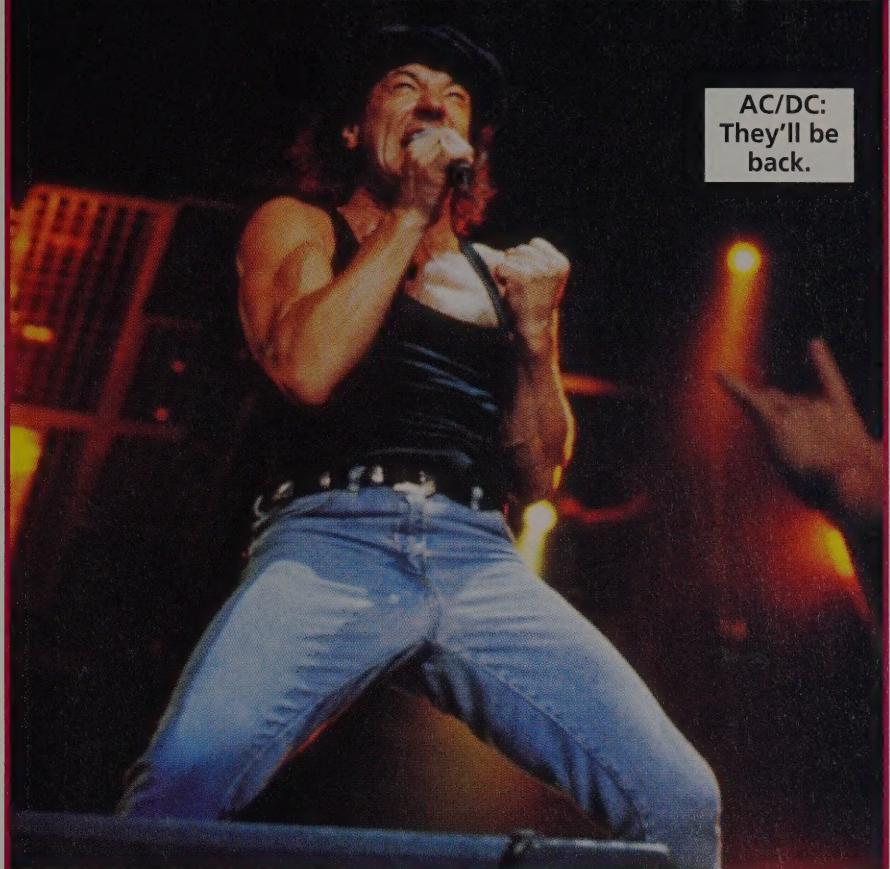
Tinker
Bayonne, NJ

Can't Metallica come up with any more original ideas? Everything on **Reload** sounds like something they've played before. How can they go and re-record *Unforgiven* and just give it a new name, *Unforgiven II*? That's a rip-off. I want new music and *only* new music. Is that too much to ask? Obviously Kirk, James, Lars and Jason will be remembered as the best American heavy metal band in history. But that's not enough. They've got to keep pushing down barriers. Metallica— never be satisfied, please!

Juan
Miami, FL

PEARLS OF WISDOM

I've never written to **Hit Parader** before, but when I heard all the controversy about Pearl Jam's *Given To Fly* I knew I had to put pen to paper. I don't think the song sounds anything like Led

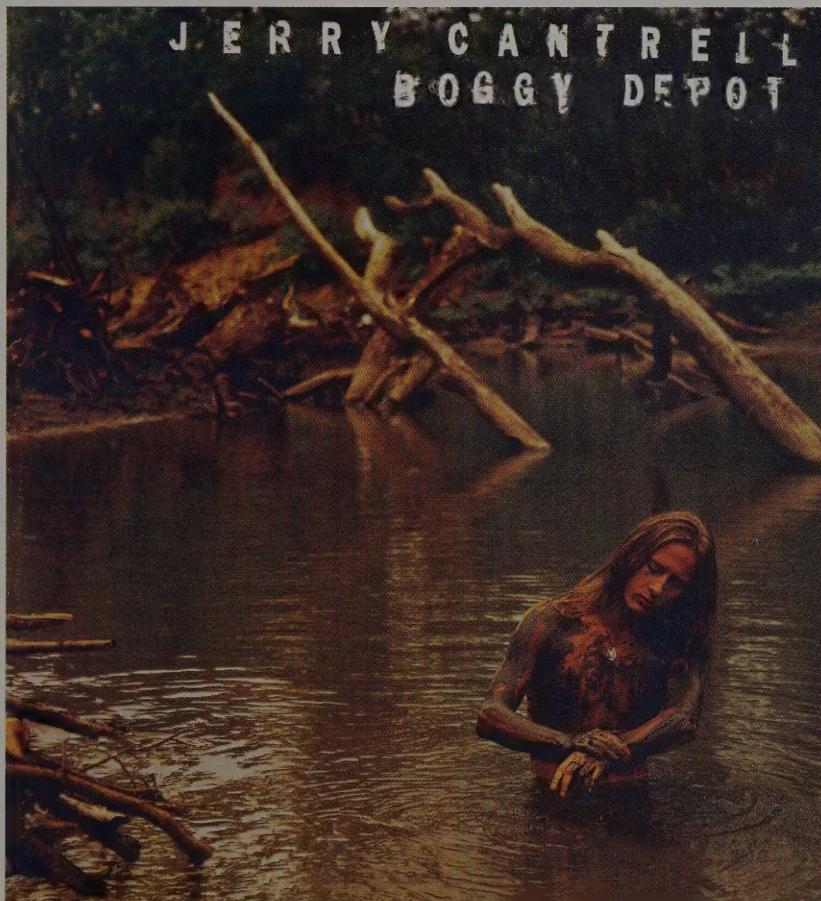


AC/DC:
They'll be
back.

Zeppelin's *Goin' To California*. The rock radio station in my town keeps playing those two songs back to back, as if Pearl Jam had to rip off Zeppelin for the idea.

That's really crazy. They're both great songs, why can't we just accept that?

Amanda
Ft. Worth, TX



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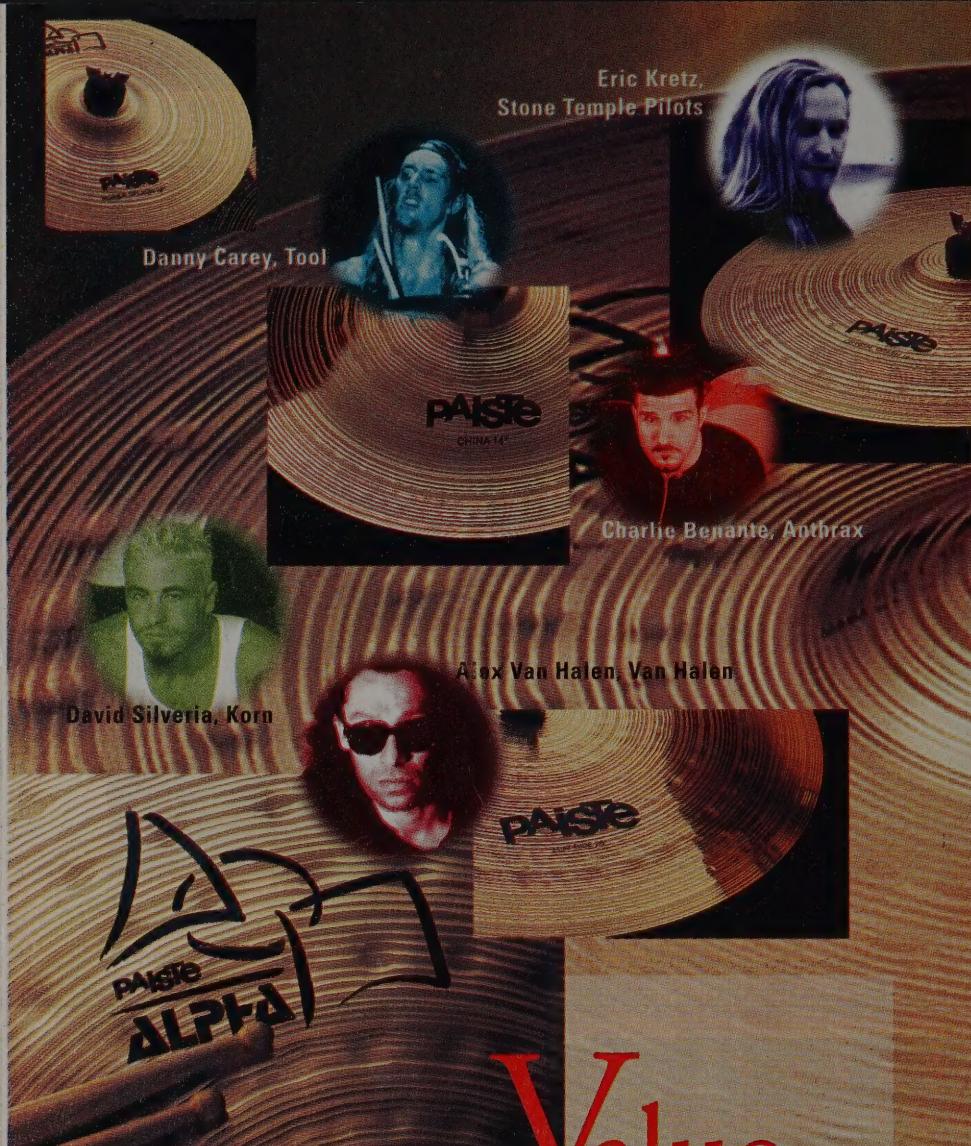
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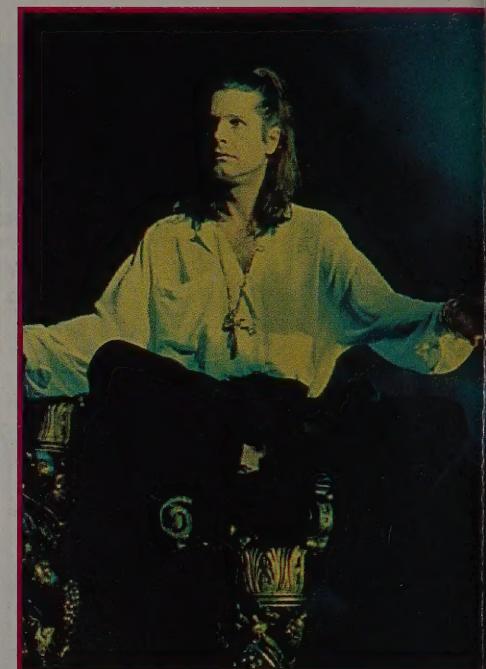
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Ozzy: The metal master.

I can't wait to see Pearl Jam play live. They're the best band in the world. I've waited years to see them, and every time they've either passed my city or cancelled their tour. This time it's gonna happen — and I'm gonna be in the front row.

Brad
Tucson, AZ

Why don't you do more stories on Korn? You cover Ozzy, Metallica and Manson every month, but I only see Korn a couple of times a year. It's not fair. Korn sells millions of albums and makes their fans happy by playing live all the time. Yet magazines like yours don't give them enough attention. Change it, or lose me as a reader.

Big T

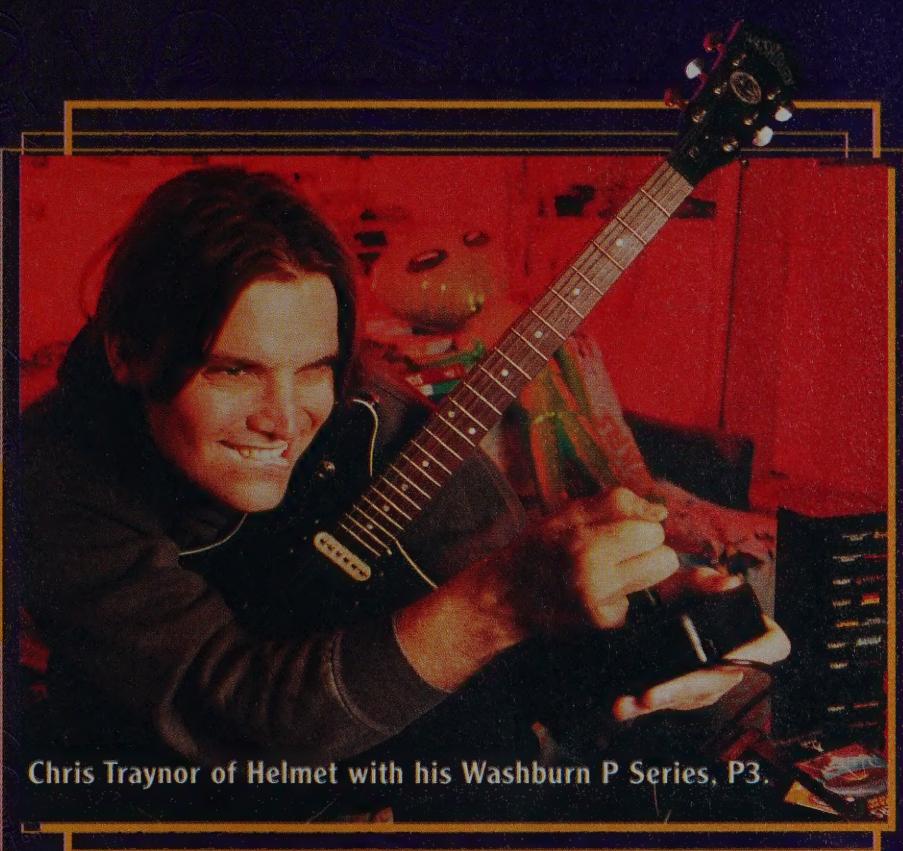
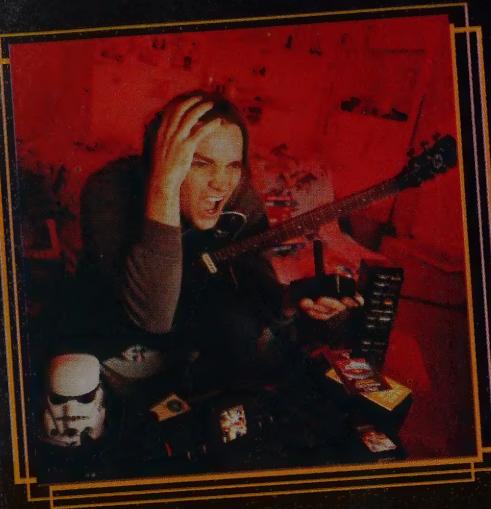
Before 1998 is over, I predict that AC/DC will be back to claim their title as the World's Greatest Hard Rock Band. If they're still around 30 years from now, they'll still be able to lay down the thunder like no one else.

Pete
St. Louis, MO

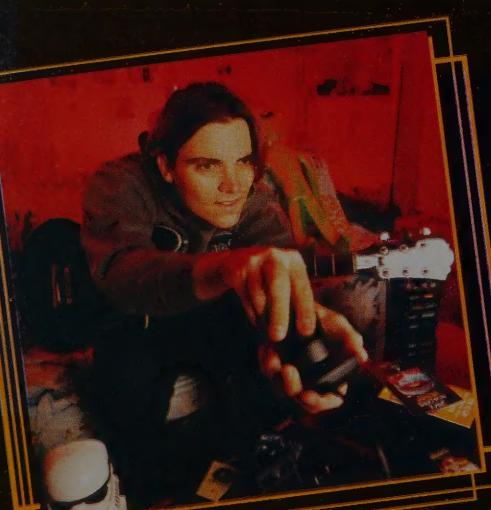
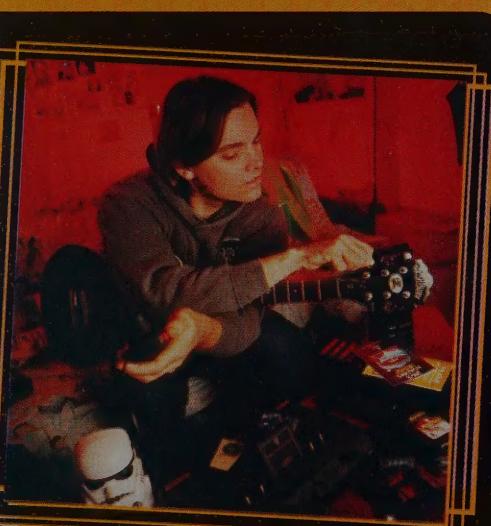
I keep hearing that White Zombie may be breaking up. I hope it doesn't happen. They're one of my favorite bands, and one of the best bands ever. If Rob Zombie breaks up the band so that he can become a big-time movie producer, he's being selfish. It's time he pays back all the fans that have made him rich and famous. Keep the band together Rob.

Z fan
Tacoma, WA

What do you wanna do with your life ??



Chris Traynor of Helmet with his Washburn P Series, P3.



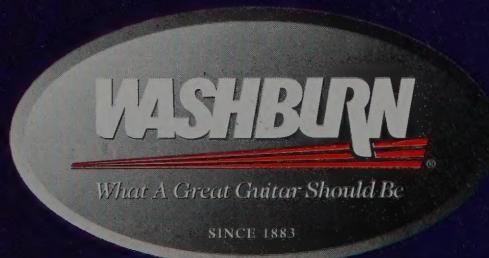
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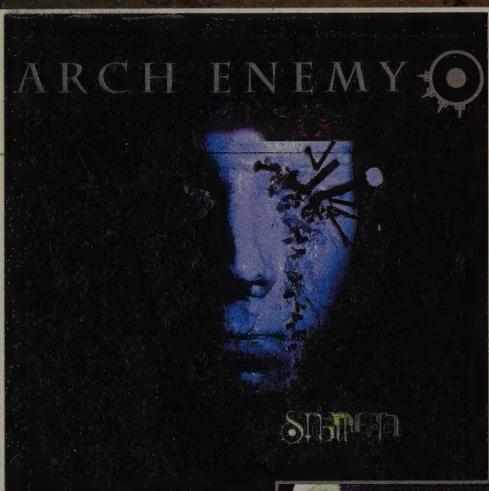
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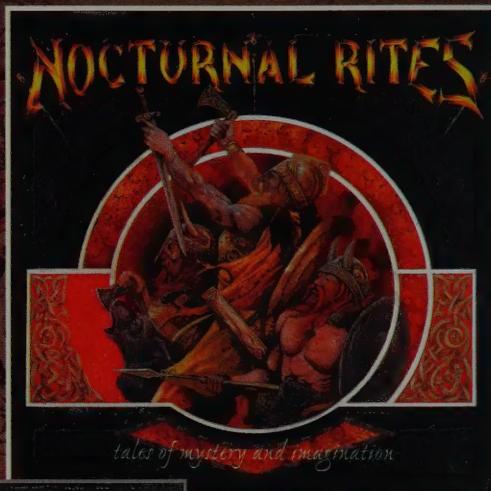
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ARCH ENEMY-*Stigmata*

This Swedish act boast not only guitarist Michael Amott (of Carcass, Spiritual Beggars and Carnage) but his brother Christopher Amott (of Armageddon), aiding with all the twin guitar harmonies, melodic rhythms and destructive riffs you'd expect.

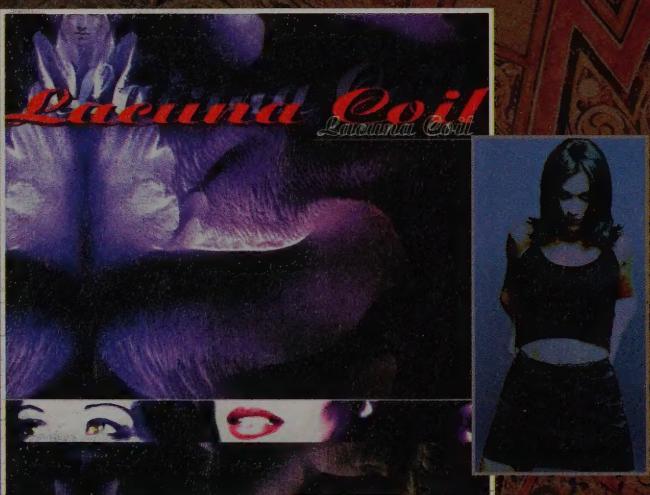


NOCTURNAL RITES-

Tales Of Mystery And Imagination

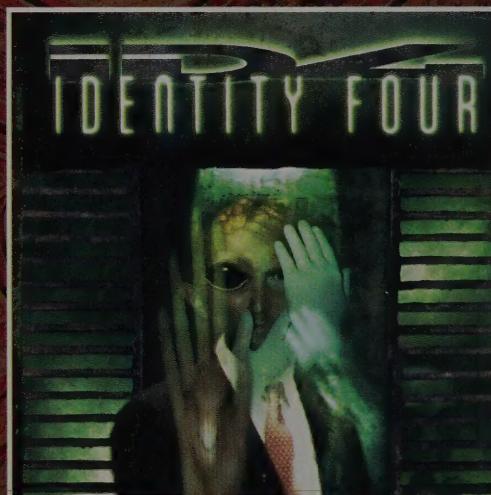
Twelve tracks complete with dueling guitars, striking leads, riveting vocals, harmonic interludes and rhythms to make you raise your fist.

Hail to Metal!



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FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

WE'VE SEEN EVERYTHING DEPARTMENT: Remember Bret Michaels, former lead yapper for Poison? Well, there's another Pamela Anderson Lee sex video floating out there right now and bashful Bret is going ballistic in his attempt to have it snuffed. Now, we're not referring to the current Pamela Anderson sex video circa 1998 featuring her hubby, Motley Crue drummer, Tommy Lee.

Raincoat Willy, our source on this story insists this video featuring the couple's happy frolics dates back to the late 1980's when Pam was strutting her stuff on *Baywatch* and Poison were flying high. Willy whispers "This thing is a sizzler and some of the stuff they do in it will blow minds. Only thing is, Bret is swearing it'll never see the light of day and maybe, frankly, it's for the better that this thing does not come out."

Is it still raining Willy? Have to say one thing, however, Bret Michaels' lawsuit says his career will be "irreparably harmed" if this video is released to the general public. Brett, we've always considered ourselves fans of yours, but it's not exactly like your career is flying up there in the stratosphere with the space shuttle these days. Crazy world, ain't it!!!

QUICKIE QUIZ: Last month, we asked you to tell us the name of the lead singer of Talk Show. That's the band the brothers DeLeo put together along with drummer Eric Kretz with the status of the Pilots being unclear. The correct answer is Dave Coutts. This month, I want you to tell me the name of the two other band members in Nirvana besides the late and great Kurt Cobain.

ROCK WIRE REPORT: The Rolling Stones wrapped up their five and a half month American party in, of all places, Las Vegas, Nevada. Only 1400 seats available and 1200 of those tickets were reserved for the high rollers in the casinos. Leonardo DiCaprio was going whack-a-ding-hoy during *Satisfaction*. Lars Ulrich of Metallica was digging the show, as were Gene and Paul from Kiss and the ubiquitous Tommy Lee. As usual, the Stones were excellent. By the way, we got a real kick out of Mick Jagger's quip when the Stones were doing a big promotion for Pepsi Cola in Hawaii. The erstwhile bad boy of rock and roll actually cracked from the stage, "I did Coke for 20 years and now I'm doing Pepsi." No report on Keith's reaction...

So sorry to report that our old friend, Carl Wilson of the Beach Boys passed away recently from lung cancer. He was a far-too-young 51. We're also saddened to alert you that Timothy Kelly, the guitarist for the rock band Slaughter died a few days before Carl when his car was hit by a truck in north-

western Arizona. Timmy was 34.

ROCKIN' AT MILE HIGH: Listen to some of the songs Bubba



Bush:
Big-time rumblings.

Bill has at his beck and call on Air Force One. They were songs that were available for the Presidential Ears even **BEFORE** the Monica Lewinsky sex-Gate mess blew wide open. Guarantee you Mrs. Hillary Rodham Clinton wouldn't select these tunes for her **TOP TEN**. Here they are: *Youngblood*, *One Night (Alone With You)*, *You Go To My Head*, *Over and Over*, *I Can't Get Around*, *(Who Says) You Can't Have It All*, *They Asked Me About You*, *It Ain't Me Babe*, *Stand By Me* and our personal favorite, *(Don't Worry, I'll Think Of Something)*. Swear to the Lord in Heaven it's true, hey you can't make this stuff up.

Our British Spy, Sir James, reports some big-time rumblings coming out of Bush's new recording sessions.

OVER AND OUT: Volkswagen has dangled a ton of money to the three surviving Beatles to help stir up publicity for the return of the modern Beetle, the world's best-selling automobile. Believe it or not, the Beetle sold 21.5 million units until it was pulled in '79. Now, it's back, yeah, yeah, yeah... A big, big female rocker from El Lay threatened to harpoon a big video channel if they showed clips of her before the nose job... Is it just us or does Pearl Jam's *Given To Fly* sound so eerily reminiscent of Zep's classic, *Going To California*. Wild?

SEE YOU NEXT MONTH! Until then, trust not the person that music cannot touch!

CAUGHT IN THE ACT

BY HANK PETERS

MEGADETH

The back stage door flew open—one of those hinge-rattling, wall-cracking, get-the-heck-out-of-the-way kind of door openings that told anyone within a 50 foot radius that something important was about to happen. Within seconds the lean, mean frame of Megadeth's Dave Mustaine strode through that not-so-gently opened doorway, his guitar firmly in hand. It was only minutes before the Mega-men were scheduled to take the stage, and Mustaine's thoughts were squarely on the task at hand. But no matter how focused he may have been, Dave wasn't above realizing the commotion his door-opening antics had just caused. So after casting a rather sheepish grin in the direction of the gathered throng of band supporters, he turned to one particularly startled young lady decked out in her "official" **Cryptic Writings** T-shirt and offered an almost shy, "sorry 'bout that."

Then, like the mystical Phantom, Mustaine was gone, lost amid the swirl of pre-concert activity that saw a variety of roadies, technicians and tour managers virtually sweep Dave and bandmates Marty Friedman, Dave Ellefson and Nick Menza out of their backstage area and towards the stage. Seconds later the house lights went dark, the stage lights went up, and the band launched into their intense two hour show, a concert spectacular that saw the group seamlessly blending material from throughout the dozen-year career with songs drawn from their latest disc, the aforementioned **Cryptic Writings**. The 5,000 frenzied fans in attendance were on their feet from before the opening note even sounded, waiting impatiently to be serenaded by one of the few true-blue heavy metal bands still operating within the rock and roll framework.

"I don't know why heavy rock isn't more popular than it seems to be these days," Mustaine had said shortly before show time. "Wherever we go we find fans who can't get enough good music. I think it's the record labels who don't understand what the people really want. Hopefully they'll catch on again soon."

The recent commercial decay witnessed within the metal empire has apparently done little to rust away any of Megadeth's loyal support. Everywhere the band has traveled throughout the last year, they've been greeted by ever-enthusiastic throngs, all of whom seem determined to relight the flickering spark of heavy metal's once-market-dominating power. Rather ironically, as the hard rock form has continued to struggle for its rightful place in the American music pantheon, Mustaine has noticed a strange and wonderful phenomenon—the style has continued to grow in leaps and bounds around the rest of Plant Earth. In fact, if they wanted to, Megadeth could tour for six months at a time, without ever having to step foot on their home continent.

"It's really kind of strange," Dangerous Dave said. "We're more popular than ever in Europe, in Asia and

now in South America. We toured down there recently for the first time, and the reaction was just incredible! Sometimes I think American fans have become a little jaded. They have all the bands touring through their towns, they have all the music pumped into their homes via the radio and MTV. If they went to a place where all of that wasn't so accessible, maybe they'd appreciate it a little more."

It seems clear that Megadeth's fans continue to appreciate their hero's work with an



Dave Mustaine: "Wherever we go, fans love good music."

almost blind loyalty. The group's '97/98 tour has proven to be among the band's most successful ever, perhaps due to the fact that rarely have they sounded better on stage. Operating like a well-oiled machine, each night the band has presented a rich array of headbanging anthems ranging from classic tunes to new favorites such as *Trust*. With Mustaine's rugged vocals leading the way, Megadeth seems primed and ready to help lead hard rock's continued resurgence in the late '90s... just don't tell Dave about that.

"Come to the shows, enjoy the music," he said. "But don't try to make us out as some sort of heavy metal saviors. That's not a role we're anxious to have thrust upon us. We're just a little band working as hard as we can to entertain the fans. Shouldn't that be enough?"

Bewitching the Heretics of Music



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THERION
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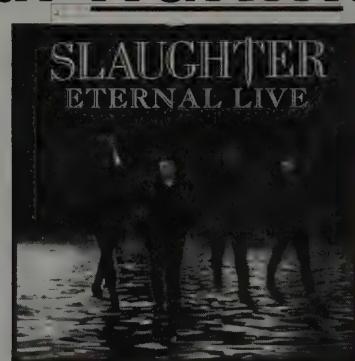
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ROCK NEWS ON THE INTERNET

BY JODI SUMMERS

Upon the release of **Boggy Depot**, Jerry Cantrell stated that he's very skeptical about the future of Alice In Chains. We figured it was about time to see what the outspoken geeks on the Web had to say on one of the few remaining pivotal grunge musical icons. We started by plugging Alice In Chains into Yahoo's Entertainment search engine. First to pop up was Yahoo's UnfURLed page—a guide to the best of Alice on the Web. *UnfURLed* is a very good thing—a lot more entertainment in a lot less time. When it comes to looking up stuff on bands, the *UnfURLed* pages are the best cumulative collection of sites on a specific group.

Perusing the page, we came upon a link to Layne Staley's appearance on celebrity **Jeopardy**—and figured that was a moment in history worth looking into. On the official Alice In Chains record company site at: www.music.sony.com/Music/ArtistInfo/AliceInChains/biolane3.html, we found out that Layne appeared on *Jeopardy* a few years back “crushing opponents Tony Danza (duhhh) and Dr. Ruth Westheimer (sex on the brain), and kept his rock reputation intact when he gave Alex Trebek the finger in a dispute over the dead sea scrolls.”

Korn: Making their mark.

On the same page you'll also receive enlightenment—in plain print it declares that Layne has spent the better part of the last two years in a biosphere-like plastic bubble with a team of government agents and a Mormon family from Pleasant Grove, Utah.

Funny how frontmen are always the center of attention. Enough of Layne—we're in search of information on Cantrell's **Boggy Depot** so we lighted up the **A Hole in the Web** page at www.privatekatedral.se/~nv95mnar/aic/ since the album is just out, we went to updates where we linked to the most recent posting. And there were Jerry Cantrell's words of wisdom, as big as day...

“I'm taking this whole thing with AIC one day at a time,” he declared. “We as a band don't really have anything planned... We are totally cool with the state of AIC currently.”

Oh, how juicy. Of course, after the dirt is established, there is the fascinating tale of Jerry Cantrell's new album... **A Hole in the Web** is one of the few places you could find much of anything on Cantrell's project prior to **Boggy Depot**'s release.

We thought there'd be new information at the Alice In Chains FAQ at www.halcyon.com/angrychr/AIC-FAQ-current.html—but one look and you'll realize that the site hasn't been updated since September 1996. At www.addict.com/issues/2.01/Cover_Story/Alice_In_Chains/index.html we found an old concert review. Alice Speaks at www.mtl.net/solidarite/pio/interview.htm offers a list of interviews, which is pretty cool. Here we found Words You Can't Ignore—interviews from **Hit Parader**, **Rolling Stone** and the digizine **Addicted to Noise**. The Wall of Sound site at www.wallofsound.com/artists/aliceinchains/index.html offered a bulletin board.

Back to **Boggy Depot**—this time looking up Jerry Cantrell. At www.jerrycantrell.com/ you could download the first single *Cut You In*, well before the album was released. Over at www.neosoft.com/~nimsey/jc/new.html there was interesting information. We learned that Jerry played the part of a Kinko's employee in the begin-



ning of the movie **Jerry McGuire**.

The mention of movies reminds us of popcorn... which brings us to Korn. Be warned: when checking out the down to the ground band Korn, don't get them confused with the Unix Operating Systems Korn Shell. Now that you know, we can continue... Mike's Internet band site at www.geocities.com/SunsetStrip/Palladium/6179/ starts off with some cool flashing colors, but then he wants \$10 and for you to fill out a cookie giving information about yourself. Tell the world and get access to all kinds of audio files, or just go somewhere else.

Well, we tried to travel on but it seems like we got caught up in a muddle of dull sites which took forever to download. Relief came with **Jam TV** located at www.jamtv.com/jacked/features/korn.html which offers a wise audio interview. Articles from a host of magazines can be found around www.prairienet.org/~zsadcock/kinterview.html. Stories behind Korn's songs and Korn's equipment list can be located at www.geocities.com/SunsetStrip/Towers/4691/bio.html. Did you know that the tune *Daddy* is about when Jonathan Davis was a kid and was being abused by someone, and went to his parents and told them about it? “They thought I was lying and joking around, so they never did anything about it. They didn't believe it was happening to their son,” Davis admits.

For a really interesting story, check out the influence for the song **Helmet In The Bush**...

Korn Noise at www.geocities.com/SoHo/3648/noise.htm is one of the largest Korn Real Audio sites on the Web. A cool Korn cartoon can be found at www.rocktoons.com/korn.html. Truly, the most enjoyable among the sites you'll visit during your Korn Web experience is the Creepy Side of Korn @ www.addict.com/issues/2.02/Shock_Of_The_New/Korn-Feature/index.html—where “Inspired by his brief career as a coroner and an eerily-accurate psychic reading, Jonathan Davis reveals the band's deep, dark secrets.”

PICK HIT

Death Metal is a form that has always taken great pride in leaving no middle ground—either you embrace the style with a level of intensity that borders on the obsessive, or you disdain it with an equal-if-not-greater passion. Morbid Angel is clearly a band that thrives on drawing such polar reactions. This quintessential death metal unit has now been cutting a broad swath through the rock world for over a decade, and despite recent lineup changes and label shifts, the band comprised of guitarist Trey Azagthoth, drummer Pete Sandoval and new vocalist/bassist Steve Tucker (who last year replaced long-time band mainstay David Vincent) has proven to be a survivor in a distinctly tumultuous musical environment. With the release of their latest disc, **Formulas Fatal To The Flesh**, Morbid Angel has once again displayed not only their will to survive, but also their ability

assumes an almost spiritual energy— all fueled by the band's unrelenting power and all-consuming artistic passion.

"Good and evil, right and wrong—they're all inherently connected and part of everything," Azagthoth explained. "They say that knowing is half the battle, and in this case it's identifying the problem of mankind—the treachery, the deception, the enslavement, the falsifying, the ill-natured intentions. We must know what these are and drive them away from ourselves and have our responses drive us towards our goals."

In many ways the appearance of **Formulas Fatal To The Flesh** signals a new beginning for Morbid Angel. After a two album major label stint—where their discs **Covenant** and **Domination** proved that death metal philosophies and major label attitudes could forge a basic, if not always smooth, work-



Morbid Angel:
"We have no reason to
mask the fact that this is
a concept album."

to create singularly distinctive hard rock masterworks.

"This is clearly a concept album," Azagthoth said. "I have no interest in trying to disguise that fact. It is one of the most complex and intriguing projects I've ever been associated with, but it's something that I believe our fans will relate to. They expect us to break down barriers and push accepted norms, and we've certainly done that this time."

Indeed, on **Formulas Fatal To The Flesh** Azagthoth and his boys have ventured into musical terrain where few bands have ever dared venture before. In style and substance their new album thrives in a musical world unto itself, presenting a collection of what the band describes as Cutha Hymns celebrating the Me-Gal-Gal, the Most High Triumvirate of the Living Continuum. The purpose of all this is to focus attention on the interconnecting roles of good and evil in the world, making us all aware that the power of man's soul can overcome the false messages so often cast around us. (Got all that?) While such material may seem a bit presumptuous and heavy-handed in concept, in the hands of Morbid Angel it

***"This is the most complex and
intriguing project we've ever
been associated with."***

ing relationship—the band has now returned to their indie roots, an environment that allows them to delve into depths and strive for heights unencumbered by any major label's corporate attitudes. In addition, with the defection of Vincent, whose hell-raising vocal timbre may have ranked as the band's most easily identifiable trademark, and the addition of Tucker, the M.A. metal machine has clearly taken on a new helmsman. Yet it is writer/producer Azagthoth who unquestionably remains the man in charge of deciding in which direction this band's musical engines will be headed, and on their latest disc he has clearly attempted to take them to the death metal stratosphere.

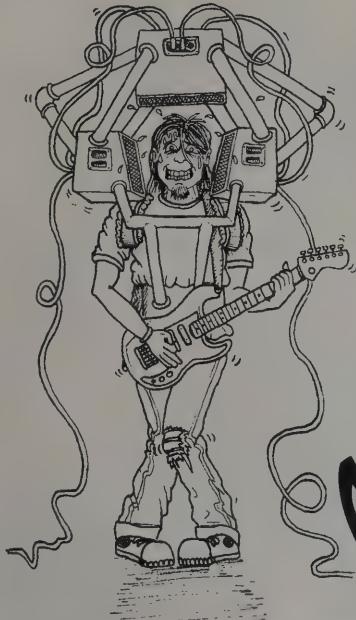
"We're two years from the dawning of a new millennium," Azagthoth said. "It's time for mankind to open its eyes and see the world as it really is. Hopefully the messages contained on this album will help open at least some of those eyes and react to what is going on around us. It isn't too late for us to lift the shackles and do away with the falsifiers. But if we don't act soon, it may become too late."

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Progressive Arts Music

Mike Tramp knew he had a lot to prove as he prepared to release his first solo disc, **Capricorn**. After all, here's a guy who was viewed as the ultimate "himbo" when he fronted the successful '80s hair-metal outfit, White Lion: To many, Tramp was little more than a good lookin' clothes horse hired to front an otherwise amazingly ugly band in their string of MTV-fave videos. Nobody ever took Tramp's work particularly seriously. He wasn't the guy who wrote most of the songs, he didn't

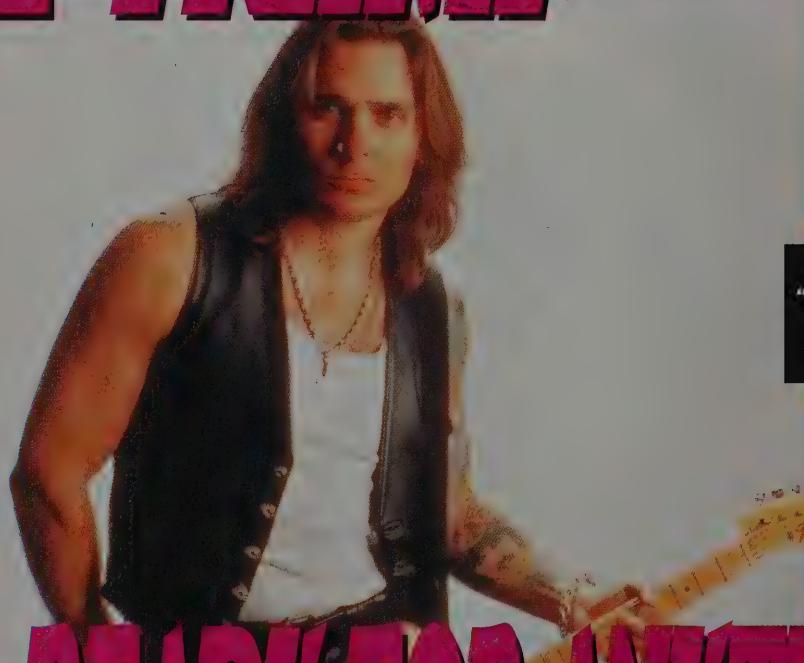
"I know people will be curious to hear what I've come up with."

MIKE TRAMP

play any of the instruments, and he never exhibited a voice that possessed more than a modicum of range or tone. Most everyone even remotely familiar with the hard rock world assumed that Tramp was at the very top of the endangered species list when *The Era Of The Mousse-Abusing Rocker* came to an end.

Now, however, nearly a decade after White Lion reached the top of the charts with their album **Pride**, who should return to the scene but one Mr. Mike Tramp. He's still as cute as ever, though his once-blond hair has returned to a more natural shade of brown. His teeth can still blind you with their Pepsodent-perfect whiteness, and his lithe frame hasn't put on an ounce of excess flab since he stopped wearing those skin-tight spandex outfits. But this time around Tramp is bound and determined to prove that there's always been more to his success than a nice smile and a tight butt. With the appearance of **Capricorn**, a disc on which Tramp wrote all the material, played most of the instruments and produced all the tracks, he indeed shows that he's a lot more than just another pretty face.

"I know people will be curious to hear what I've come up with," he said. "At least I hope they'll be curious. I also hope they'll like what they hear. This isn't really anything like what I did with White Lion. This is very



READY FOR ANYTHING

BY ANDY SECHER

personal music, and it shows how I've grown up over the last few years. What happened in the '80s with White Lion was fun, and I never regret any of that. But this music means even more to me. This is my statement of purpose."

As a statement of purpose **Capricorn** shows Tramp's thought process to be far more complex than many of his '80s fans may have previously imagined. While his lyrics are never going to make one forget the likes of Dylan, Lennon or Cobain, on such songs as *Already Gone*, *Here I Don't Belong* and *Had I Not Complained*, he continually displays a finely honed pop-rock sensibility. And as far as Tramp's much-

maligned voice is concerned, throughout this disc he shows a power and control rarely displayed during his earlier Rock Star incarnation. Perhaps all that remains to be seen is if Tramp can regain the support of those loyal to him a decade ago—or if he's going to take the uphill road to reestablishing his stellar credentials.

"People grow up, they change," Tramp said. "But so do the people who make the music. After White Lion, I had a band called *Freak Of Nature* that was very heavy—very aggressive. Now it's on to something different. I think I've grown up right along with the fans who enjoyed the music back in the '80s. There's nothing wrong with that. This is more mature and introspective music than anything I ever did in White Lion, and if the fans who enjoyed that band will give this a chance, I think they'll enjoy it."

Now that his disc has hit the streets, Tramp faces a new challenge—one that he's been eagerly anticipating

Mike Tramp:
"This album is my statement of purpose."

throughout the '90s. It's time for Tramp and his new, hand-picked group of musicians to hit the tour trail, and they're promising all who choose to

attend one of their shows a night they'll not soon forget. Yeah, there may be an old White Lion tune or two sprinkled in, but that's not the point of this tour. Tramp's not out to live in the past or even to *relive* it. With the release of **Capricorn**, he's got his eyes squarely set on the future, and he hopes that the rock and roll community is ready to take that musical journey with him.

"I'm very excited about this," Tramp said. "In some ways it's a fresh start. I didn't know if I'd ever make an album like this. I had tried a few bands and other musical projects following White Lion, but for the most part they never seemed to have the right feel or the right attitude. This album does."

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HARD ROCK HAPPIENINGS

MANSON MANIA: Rumors continue to swirl around Marilyn Manson's upcoming album. According to well-laced sources, the Billy Corgan-produced disc will feature a story-line that picks up a number of elements from MM's previous effort, *Antichrist Superstar*. Apparently this time the Lucifer-like character portrayed by Manson on his previous album, will now find himself trapped on earth and

forced to deal head-on with all of society's ills. Musically, the disc promises to be Manson's most accessible to date, with Corgan helping to lead the band in a slightly more mainstream-metal direction.

ROLLING STONE: Now that Scott Weiland's solo disc, *12 Bar Blues*, has apparently run its course, and *Talk Show's* self-titled album has

done like-wise, plans are heating up to reunite the forces of the Stone Temple Pilots. With any luck the group's four members will gather together this summer to begin writing their first album in nearly three years. "We're talking, and we're definitely going to work as soon as we can," Weiland said. "I'm really looking forward to getting back with STP and really rocking the world."

SEALED WITH A KISS: After months of speculation and innuendo, certain details are beginning to leak out concerning Kiss' hotly-anticipated new album—one that features their original lineup of Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss working together in the studio for the first time in 18 years. Supposedly the ever-clever Mr. Simmons is trying to maximize the band's bang-for-the-buck, hoping to



Kiss:
In the
works.

release a "rockumentary" about the disc's recording, as well as announce dates for the group's summer tour, at the exact same time that the album is scheduled to appear on record store shelves in summer. If all goes according to plan, 1998 should truly be a year that will go down in Kissory.

IN A JAM: The debate still rages on as to whether or not Pearl Jam deliberately "ripped off" elements of Led Zeppelin's classic *Goin' To California* on their recent hit, *Given To Fly*. While the band's members only laugh when asked about the numerous coincidences that occur in the two songs, sources relay the info that factions at PJ's record label were less than thrilled when radio stations across the nation started playing the two songs back-to-back. Of course, we wonder why anyone at any time would seriously mind being compared to the Mighty Zep—apparently a sentiment shared by Vedder and his boys.

SAB BLAB: The reunited Black Sabbath—featuring Ozzy Osbourne, Tony Iommi, Geezer Butler and Bill Ward—continues to astound all who encounter the legendary quartet. Rather than bickering and arguing as they did in years past, the foursome appear happy and content to once again be making beautiful metal music together. Long-term plans remain sketchy, but after their new album appears in early summer, the Sabs plan on touring the world, hitting the U.S. by August and probably playing steadily across the face of the North American continent until year's end.

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BUSH BEAT: Gavin Rossdale reports that writing is "well underway" for Bush's next album. The band is currently back in their London homes enjoying a bit of free time. But that doesn't mean that the Bush boys aren't busy playing their craft. "We write as a matter of keeping sharp," Rossdale said. "It may not be a very organized thing— more like just sitting down with a guitar and working out a few interesting chord patterns. The real work begins when you need to start putting lyrics to those chords."

CHAINS ALERT: Alice In Chains guitarist Jerry Cantrell has grown more than a bit weary of continually discussing the status of his band. Yes, it's true that the Chains haven't recorded together in over two years. And, yes, most of Cantrell's attention recently has been spent on his solo disc, **Boggy Depot**. But the blond axe master wants it said once-and-for-all that Alice In Chains is alive—if not particularly well. "No one ever said that the band was breaking up—at least no one that mattered," he said. "We never even considered it. But at the same time, there are absolutely no plans for us to do anything. If something happens in the future, that's fine. If not, that's fine too."

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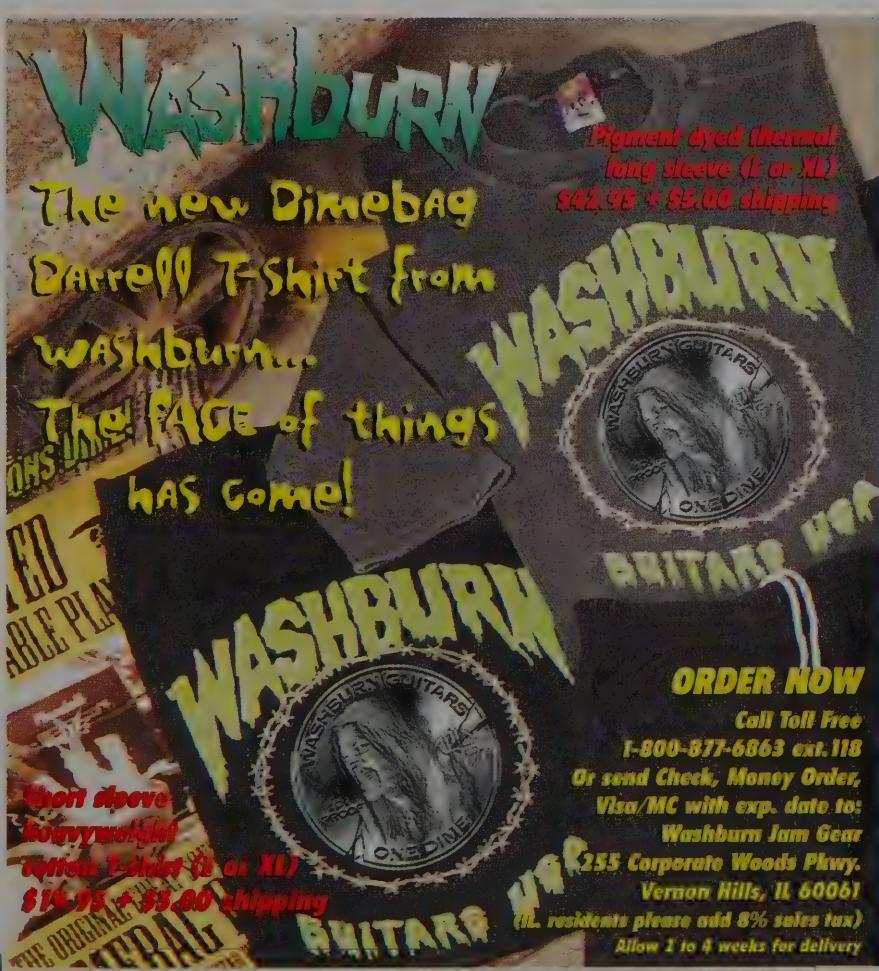
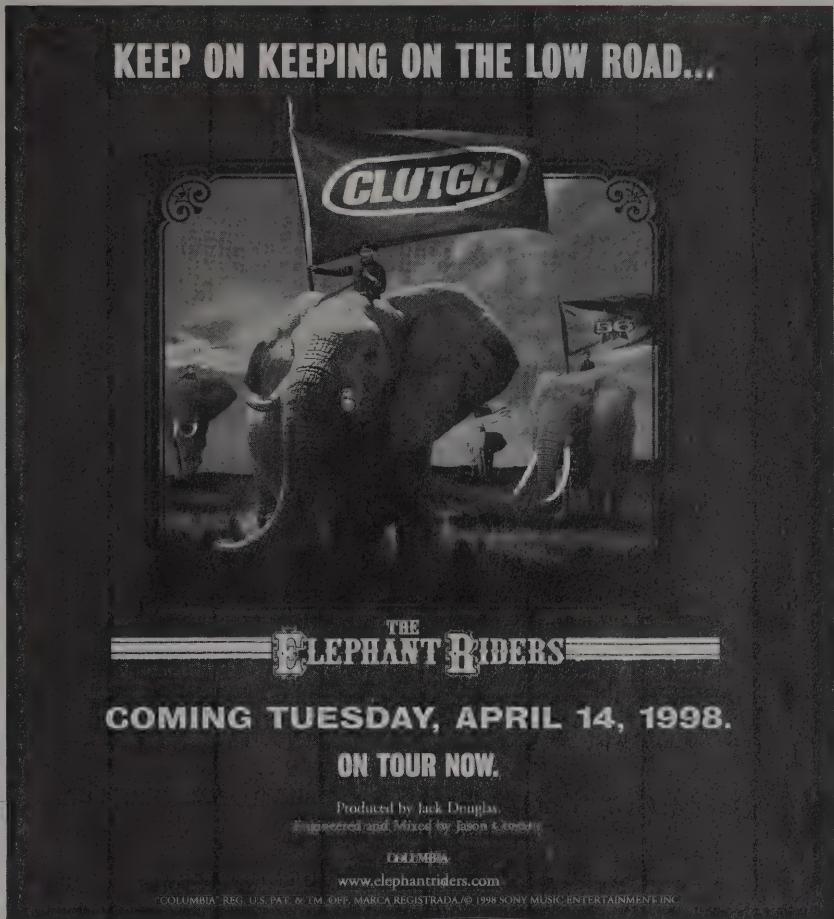
BLACK NIGHT: Legendary guitarist Ritchie Blackmore has certainly had a change of heart in recent days. The former Deep Purple and Rainbow mainstay has been focusing on another side of his musical personality with the release of his new disc, **Shadow Of The Moon**, recorded by his latest group, Blackmore's Night. Rather than featuring the expected mega-watt guitar attack, the album features Blackmore and friends (including his wife) in the roles of roving Renaissance minstrels, playing music inspired by classic English folk music. "It's definitely different," Blackmore said. "But that music often inspired my previous work. You can hear elements of it in everything I've ever played."

CRUE ZOO: Motley Crue's Tommy Lee certainly seems to have rented a permanent place on America's gossip pages. If it isn't the steamy sex tape featuring Tommy and wife Pamela, then it's one scrape or another that the tattooed beat messiah seems to find himself in. Yet, those who know Tommy well say that rather than being turned off by all this negative press, the ever-young bad boy seems to be enjoying it to-the-max. "He loves the attention," a close friend said. "To his way of thinking it's all just an extension of being in Motley Crue. That isn't a band—it's a lifestyle."

* * * * *

SILVER STRIKE: It seems as if the still teen-aged members of Silverchair have grown up quickly. Following the luke warm reception provided to their second disc, **Freak Show**— which followed hot on the heels of their multi-platinum debut, **Frogstomp**, these Aussie sensations are taking their time with disc Number Three. "This is an important album for us," said vocalist/guitarist Daniel Johns. "We want to make sure it's the best it can be. It's time for us to grow musically, and this record will show that."

KEEP ON KEEPING ON THE LOW ROAD.



It was supposedly one of the favorite axioms spewed forth by old political bigwig (and former Rough Rider) Teddy Roosevelt. "Love me, hate me, just don't ignore me," the one-time president reportedly said—though no one still alive can either prove or deny that he ever uttered those exact words. No matter who might have first burped forth that hallowed philosophy, it's a sentiment obviously near and dear to the heart of a somewhat more contemporary figure—a guy by the name of Marilyn Manson. During his four-year tenure atop the rock world, few rockers have been the subject of

Hey idiots,

You guys suck! You keep taking digs at Marilyn Manson, yet you keep putting him on the cover of your magazine. What gives? I know you do it only because Manson sells a lot of magazines for you, while crap like Bush and Silverchair doesn't. But then why do you sometimes take shots at Manson? That doesn't make sense. You need him to be strong so that you can sell magazines, don't you?

The Chukster
San Francisco, CA

Hey Hit Parader,

I know you won't print my letter. You ain't got the balls to print my letter. Ya know why? 'Cause I don't like Marilyn Manson, and you love him. You're scared that if any bad opinions get out about him then he won't be famous any more. That's why you won't print my letter. You're scared because I think Manson sucks. I think he only knows one way to rock. A great band has to know more than one way. I'm tired of the way he looks. I used to think it was cool, but once every other guy in my school started to dress and act just like Manson, I realized it wasn't cool anymore. So there's my letter. Print it, if you dare!

Former fan
Milwaukee, WI

MARILYN MANSON HELLS BELLS

more unabated love and vitriolic hatred than this 28-year-old Florida-based shock rocker once known as Brian Warner.

Even here at the **Hit Parader** offices we've encountered the full spectrum of reader sentiment regarding the merits (or lack thereof) concerning the MM "experience". We've received letters from misguided youths who've chosen to have various Mansonesque slogan tattooed on their arms (or in one memorable case, a far more sensitive body part). And we've heard from those who insist that the Manson gang is a true menace to society—the single most dangerous force currently inhabiting the popular music realm. Over the years we've certainly expressed our opinions about Manson—both positive and negative.

We thought it might be fun for a change to give you readers the proper forum through which to state your own attitudes about Marilyn Manson. We've taken some of the most interesting informative and outrageous mail we've received about MM over the last few months and decided to present those correspondences here in all their unfettered, uncensored glory.

To whom it may concern,

I hope Marilyn Manson reads this. I want him to know that his fans will always be behind him, no matter what. I hear so many people try to put Manson down. They call him names and try to make it sound like he's really a bad influence. The only people who think like that are the ones who don't really listen to the music Manson is making. If they did there's no way they could criticize him. His lyrics speak the truth. People don't want to hear the truth. People can't handle the truth. If they could, they'd know that Manson rules!

Ken S.
Richmond, VA

Dear Hit Parader,

Why do you insist on providing a monthly showcase for Marilyn Manson? I am a 20 year-old college junior, and I love to rock! The fact is that Manson is all show and no "go". If you were to strip away the image, what would you have? A band that probably wouldn't even get a record deal. I don't want anyone to think that I have anything against Manson because of his highly contrived brand of perversity—I still love Kiss for much the same reason. My problem is more that I don't think there's really much talent lurking under all that pancake makeup. Do me a favor, **Hit Parader** people. Lay off Manson for awhile. Let the phenomenon run its course. If after that people still want to read about him, then maybe he will have evolved into a more meaningful kind of musician.

Bob F.
Baltimore, MD

Dudes,

Just wanna say that you rock because you cover rad acts like Marilyn Manson. He rules! One day people are gonna consider him a true rock and roll God. Me and my friends already do.

Mike The Mechanic
Toronto, Ontario

Attention: Hit Parader Editorial Staff,

I am a concerned parent who happened to stumble upon your magazine last week. I want to say that I enjoyed your well-written features and interesting interviews. In fact they were far more insightful than I would have initially imagined. Your well-balanced opinions and thoughtful editorial content are welcome in my house any time. But then I came across photos of Marilyn Manson, and my opinions began to change. I found him (it is a 'him', right?) totally disgusting. Maybe that's the reaction he is trying to generate in people like me—to effectively draw a wedge between my tastes and the tastes of my children. That's unfortunate. I don't know his music, but by looks alone I believe a fine magazine like yours could find more worthy artists to cover.

Mildred T.
Memphis, TN

Sirs or madam,

I believe you have only touched upon the true significance of Marilyn Manson as a symbol of our times. He is a truly fascinating performer who reflects the dark—but undeniably true—underbelly of American society in the '90s. Manson has said that he holds a mirror up to society and I believe that's exactly what he does. Unfortunately, we don't necessarily like what we see when we look in the mirror. Is that Manson's fault or our own?

Phillip R.
Brooklyn, NY

Manson rocks! Manson rocks! Manson rocks!

Bill B.
Sarasota, FL



**MARILYN
MANSON
HIT PARADER**

METALLICA DUMPIN' A LOAD

BY ANDREA LEIGH EGGER

Metallica's Jason Newsted doesn't seem to mind the fact that occasionally he's overshadowed by other members of his own band. The multi-talented bass beater is well aware that being surrounded by the likes of James Hetfield, Lars Ulrich and Kirk Hammett doesn't leave much space for his own headline-grabbing antics or precedent-shattering musical contributions. But during his dozen-year stint with these hallowed Bay Area Bashers, Newsted has grown more and more comfortable with his role within the Metallica framework. He knows that without his solid bottom-work, the material contained on the group's latest multi-platinum smash, *Reload*, wouldn't kick with quite the same degree of ferocity. And he rests comfortably in the knowledge that without his on-stage intensity, a Metallica show wouldn't rock as hard—or as loud. Recently we caught up with the highly intelligent, surprisingly soft spoken Mr. Newsted to learn of the latest happenings in the always intriguing world of Metallica.

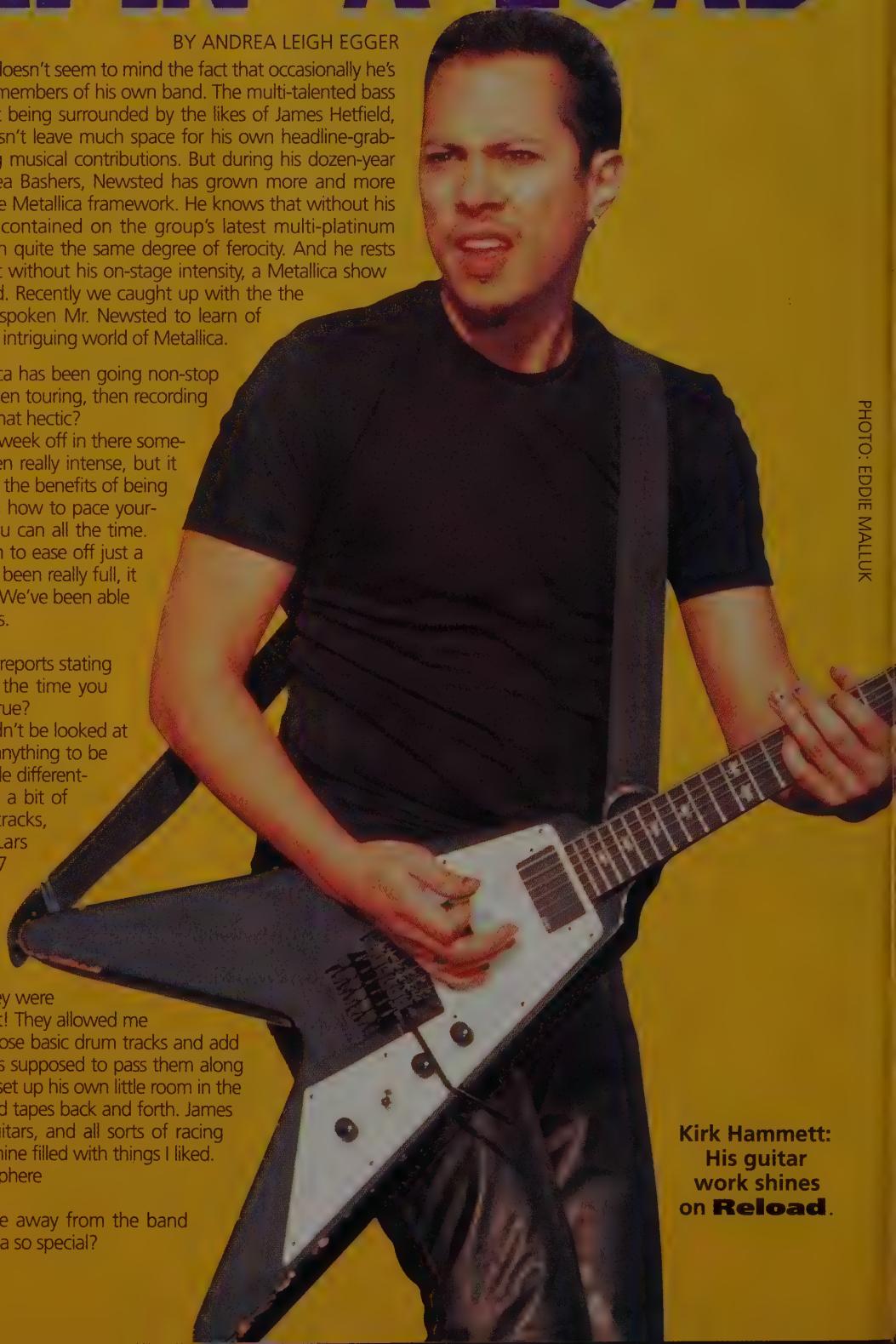
Hit Parader: It seems as if Metallica has been going non-stop for the last two years, recording, then touring, then recording again. Has the pace actually been that hectic?

Jason Newsted: I think we had a week off in there somewhere (laughs.) Actually, it has been really intense, but it hasn't been overwhelming. One of the benefits of being in a veteran band is that you learn how to pace yourself. You don't push as hard as you can all the time. You learn when to push and when to ease off just a little bit. So while the schedule has been really full, it hasn't been incredibly demanding. We've been able to handle it without falling to pieces.

HP: There have been a number of reports stating that the band wasn't together at the time you finished recording *Reload*. Is that true?

JN: It's kind of true, but that shouldn't be looked at the wrong way—it certainly isn't anything to be concerned about. We worked a little differently this time because we had quite a bit of work, especially on the backing tracks, already completed for *Reload*. Lars had done his drum tracks for all 27 songs during the original *Load* sessions. He spent most of his time last fall working with those tracks on his computer so the timing would be perfect. By the time I got them, they were incredible. In fact, they were perfect! They allowed me to do my job—which was take those basic drum tracks and add my bass tracks to them. Then I was supposed to pass them along to James and Kirk. Each of us had set up his own little room in the recording studio, and we just traded tapes back and forth. James had his room filled with all his guitars, and all sorts of racing posters and things like that. I had mine filled with things I liked. It made for a very productive atmosphere.

HP: Didn't working that way take away from the band vibe that has always made Metallica so special?



Kirk Hammett:
His guitar
work shines
on *Reload*.

"We worked a little differently this time, but it turned out just the way we wanted."

JN: We made sure that didn't happen. It wasn't like we didn't see one another or have some degree of interaction. It was more a case of just wanting to try something new—and we think it worked. The only problem we began to have is when we started to add some band dynamics on the tape. James would do a guitar part, then send it to Kirk, who'd add another guitar part—playing off of what James had done. Then I'd get it back for the second time and I'd add something that would play off of what they had done. Sometimes it became an endless circle. At a certain point we had to put a stop to it or we would have gone on forever.

HP: *Reload* made a Number One debut in the charts last year. Does that almost become passe for Metallica?

JN: Trust me, it never becomes something you take for granted. It's the way that you get approval for all the hard work you've done. Every time you release an album you have certain questions in your mind about how the audience may react to it. We're always confident, basically because we're confident in the music we make. But there's always a part of you that's relieved when an album does well.

HP: James has emerged as such an incredible lyricist over the years. Do you still long for a chance to write for Metallica?

JN: Not really any more because I've found other outlets for my writing. A couple of my songs were recorded by other artists during the last year, and that's been very rewarding for me. I do admit that up until maybe five years ago there was a part of me that was frustrated by not being able to write for Metallica. I had done all the writing for my previous band, Flotsam & Jetsam, and I really enjoyed it. But I came to realize that James has a truly special gift. Some people already are where you've always wanted to go. James is there, and I admire him for that more than he'll probably ever know.

HP: Some of the new songs seem incredibly complex in the structure. How difficult will they be to play on stage?

JN: They're going to be a real challenge. The material from the last two albums really takes a great deal of concentration to play on stage, even after you've been on the road for months. It's not like going and just rocking out, like we can do on some of the older songs. We love doing that. But on some of the newer things, the timing is so important, that you've really gotta keep your focus.

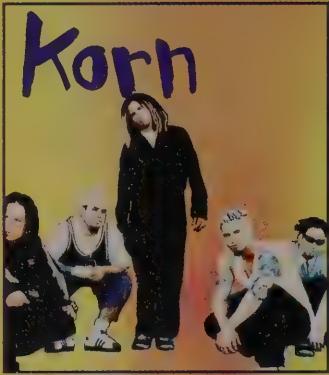
HP: With that in mind, is playing on stage as fun for you now as it may have been a decade ago?

JN: It's different. That's probably the best way for me to describe it. We all still enjoy it immensely because each tour and each show within that tour becomes a challenge to live up to, or exceed, our own expectations. Getting on stage is hard work because we have to think about where we're going to be at any given time—which is especially true on the "figure-8" stage we used on the last tour—and exactly what we're playing. Even after you've played some of the songs 30 or 40 times you've got to maintain your concentration.

Jason Newsted:
"Having hit albums never becomes something you take for granted."

HP: As you prepare to go back on the road this summer, how are you ever going to decide which songs to include in the set?

JN: It's one of our biggest problems. Lars walked in the other day with a set list of 30 songs. James took one look at it and said, "Who's coming in to sing the second half of the show?" Even when we cut it down to 17 or 18 songs, it's going to run for nearly three hours. And now that we have so many albums out, getting it down to just those 18 songs is far from easy. We're trying to make everyone happy by playing what they want to hear, but we know every night we'll have someone come up to us after the show and say, "How come you didn't play my favorite song?" Unfortunately, at this point in our career, that just can't be helped.



Korn—Life Is Peachy
(Enhanced CD)
(Immortal/Epic)

167-726

Korn (Immortal/
Epic) 108-704

Guns N' Roses—
Use Your Illusion I
(Geffen) 442-087

Guns N' Roses—
Appetite For Destruction
(Geffen) 359-984

Guns N' Roses—
GN'R Lies
(Geffen) 376-087

Guns N' Roses—
Use Your Illusion II
(Geffen) 442-038

AC/DC—Dirty Deeds
Done Dirt Cheap.
(Remastered)
(Atlantic) 488-866

AC/DC—For Those
About To Rock, We
Salute You (Remastered)
(Atlantic) 487-512

Megadeth—Cryptic
Writings (Capitol) 212-845

Megadeth—Countdown
To Extinction
(Capitol) 444-489

Sammy Hagar—
Unboxed (Geffen)

★ 478-107

Nine Inch Nails—
The Downward
Spiral (T/T/
Interscope) 476-739

Sonic Youth—Daydream
Nation (DGC) 473-066

The Beavis & Butt-
Head Experience—
Featuring Nirvana,
Aerosmith, etc.
(Geffen) 472-852

Guns N' Roses—
The Spaghetti Incident?
(Geffen) ★ 472-837

The Best Of Great
White (Capitol) 469-833

The Misfits—American
Psycho (Geffen)

★ 225-292



Chumbawamba—
Tubthumper
(Universal) 227-553

G "I Know What You
Did Last Summer"—
Orig. Sndtrk. Soul Asylum,
Kula Shaker, more.
(Columbia) ★ 226-209

X-Games Vol. 1:
Music From The
Edge—Red Hot Chili
Peppers, Beastie Boys,
more. (Tommy Boy)
★ 231-860

Bad Company—10
From 6 (Atlantic) 341-313

Pantera—
Cowboys From Hell
(ATCO) 410-332

Spiritualized—
Ladies And Gentlemen
We Are Floating In
Space (Dedicated/
Arista) ★ 212-787

Days Of The New
(Outpost
Recordings) 228-528

Best Of King's X
(Atlantic) 228-163

Type O Negative—
Bloody Kisses (Road-
runner) 469-023

Pantera—Far Beyond
Driven (eastwest)
468-926

Stone Temple Pilots—
Purple (Atlantic) 465-963

Pearl Jam—Vs.
(Epic) 465-427

Whitesnake's Grt. Hits
(Geffen) 488-460

Aerosmith—
Permanent Vacation
(Geffen) 359-075

Aerosmith—Pump
(Geffen) 388-009

Aerosmith—Get A Grip
(Geffen) 458-075

Aerosmith—Nine
Lives (Enhanced
CD) (Columbia) 183-905

AC/DC—Live
(ATCO) 453-217

Jackyl (Geffen) ★ 451-450

Rage Against
The Machine (Epic/
Associated) 451-138

Helmet—Meantime
(Interscope) ★ 449-686

Live—Throwing Copper
(Radioactive)
478-362

DGC Rarities
Vol. 1—Nirvana, Hole,
more. (DGC) ★ 487-835

Skid Row (Atlantic)
379-602

Pantera—Vulgar
Display Of Power
(ATCO) 435-305

Pearl Jam—Ten (Epic/
Associated) 428-433

Rush—Chronicles (Gr.
Hits) (Mercury) 423-780/393-785

AC/DC—The Razors
Edge (ATCO) 410-662

Black Sabbath—We
Sold Our Soul For Rock
N' Roll (Warner Bros.)
404-632

Mötley Crüe—Theatre
Of Pain (Elektra) 336-719

Mötley Crüe—Decade
Of Decadence '81-'91
(Elektra) 429-316

Mötley Crüe—Dr.
Feelgood (Elektra)
387-944

Mötley Crüe—
Generation Swine
(Elektra) 214-254

Sacred Reich—Still
Ignorant '87-'97 (Metal
Blade) 232-249

X-Games
Soundtrack
Album—Bush, Sublime,
Prodigy, more.
(Tommy Boy) ★ 231-878

Scorpions—Love At
First Sting (Remastered)
(Mercury) 219-949

Scorpions—Blackout
(Remastered)
(Mercury) 226-225

Nirvana—MTV
Unplugged In New
York (DGC) 111-476

Nirvana—Nevermind
(DGC) 442-046

Nirvana—In Utero
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Muddy Banks Of
The Wishkah (DGC)
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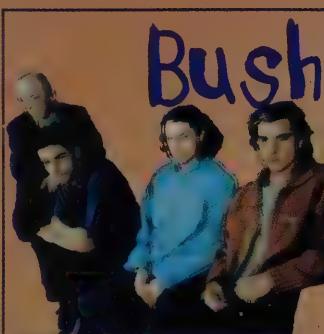
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• Suicidal Tendencies— Prime Cuts (Epic) 211-511
• Redd Kross— Show World (This Way Up/Mercury) 180-745
• Ghostface Killah— Ironman (Razor Sharp/Epic St.) 171-298
• Megadeth— Hidden Treasures (EP) (Capitol) 133-859
• Rage Against The Machine— Evil Empire (Epic) 156-695
• Danzig (American)— 462-366

Aerosmith— Big Ones (Geffen) 111-468
Less Than Jake— Losing Streak (Capitol) ★ 177-493
2Pac— All Eyez On Me (Death Row/Interscope) 176-651/396-655
Floodgate— Penalty (Roadrunner) ★ 177-485
Vision Of Disorder— (Roadrunner) ★ 177-410
Snoop Doggy Dogg— Dogfather (Interscope/Death Row) 176-669
The Who— My Generation—The Very Best (MCA) 174-169
Slayer— Undisputed Attitude (American) 155-937
Sublime— Robbin' The Hood (Gasoline Alley/MCA) 174-136
Sublime— 4 Oz. To Freedom (Gasoline Alley/MCA) 174-128
Speedball Baby— Cinema (Fort Apache/MCA) ★ 173-955
Howard Stern "Private Parts"— Orig. Sndtr. (Warner Bros.) 178-624

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Live—Secret Samadhi (Radioactive) 181-511

Sublime (Gasoline Alley/MCA) 168-658

Chemlab— Eastside Militia (Metal Blade) ★ 168-138

Corrosion Of Conformity— Wiseblood (Columbia) 167-734

Type O Negative— October Rust (Roadrunner) 165-977

AC/DC— Highway To Hell (Remastered) (ATCO) 120-311

Best Of Twisted Sister (Atlantic) 435-800

Faith No More— The Real Thing (Reprise/Slash) 387-399

Judas Priest— Metal Works '73-'93 (Columbia) 369-371

Van Halen— OU812 (Warner Bros.) 111-435

Europe— 1982-1992 (Epic) 138-032

Best Of Megadeth (Capitol) 365-510

The Best Of The Doors (Elektra) 357-616/397-612

Pearl Jam— No Code (Epic) 164-707

Alice In Chains— Unplugged (Columbia) ★ 157-008

Pantera— The Great Southern Trendkill (eastwest) 155-713

Stone Temple Pilots— Tiny Music... Songs From The Vatican Gift Shop (Atlantic) 153-882

Sepultura— Chaos A.D. (Roadrunner) ★ 171-132

Warrant— The Best Of Warrant (Legacy) 153-411

Jon Spencer Blues Explosion— Now I Got Worry (Matador/Capitol) ★ 169-474

Ramones— Adios Amigos (Radioactive) 174-060

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Pearl Jam have always taken great pride in doing things their own way.

Even when such actions have proven to be detrimental to their career, these quintessential Emerald City grunge merchants have steadfastly stuck to their guns. When asked to cooperate with those all-knowing, all-seeing "visionaries" at MTV by making videos to help market their latest album "product", the band politely—but-firmly said no. When their supporters begged the group to drop their restrictive actions against TicketMaster—the most powerful concert force in the American music industry—the Jammers declined. And when folks at their record label requested that the group produce more accessible, commercially-oriented music, Eddie Vedder, Stone Gossard, Jeff Ament, Mike McCready and Jack Irons merely laughed. At least until now.

These days things have taken a marked turn in the always fascinating world of Pearl Jam. No longer do the band members appear quite so sullen and introspective. No longer have they totally turned their backs on the media and MTV. And no longer are they battling proverbial windmills in their seemingly never-ending quest to tour. In fact, with the release of Pearl Jam's new disc, **Yield**, these kings of the early-'90s Seattle Scene seem positively ecstatic about once again playing a meaningful role in the contemporary music world. While they may no longer be the hippest, coolest most-happening band on the face of Planet Earth, there still seems to be more than enough interest in the PJ brigade to insure the group a high-flying trip throughout 1998.

nology to produce a disc that in some places sounds like it was recorded live in the studio. While no one in or around Pearl Jam will either confirm or deny whether the group did indeed lay down some of their tracks on-the-spot, the results on such songs as *Brain Of J*, *Low Light* and the disc's first "single", *Given To Fly* seem to provide all the evidence one needs.

"We worked with Brendan (O'Brien) again," Gossard said. "And he understands what we're trying to do better than just about anyone. At this point he's the sixth member of the band. I think there is a really good rock and roll feel to this album, and the songs are some of the best we've ever written."

PEARL JAM

SOFTENING THEIR APPROACH

BY PAT RICHMOND

"So many things can change in rock and roll—and they have."

"Sometimes it's hard for us to realize that seven years have now passed since our first album came out," Gossard said. "That's a lifetime in the rock and roll world. So many things can change—and they have. Thankfully, most have changed for the better. I think we're a lot more secure with both our music and with who we are as people. That's been a big help."

Even a cursory listen to the pensive-yet-explosive music contained on **Yield** provides ample evidence of Pearl Jam's recent personality shifts. Gone for the most part are the highly experimental (and often highly unlistenable) sonic barrages that characterized their most recent disc, **No Code**. And also apparently gone are the unpredictable inner-band mood shifts that so often cast a pall of darkness even over the most superficially up-beat of PJ's material. In their stead has emerged a more basic, straight-ahead band, one that has relied on a bare minimum of studio tech-

With **Yield** already a chart-topping success (though it has yet to join such illustrious past efforts as **Ten** and **Vs.** as a certified million-seller), the Pearl Jam brigade's attention has now shifted to the tricky matter of attempting to get their act back on the road. There's neither the space—nor the willingness—to here once again chronicle the band's multi-faceted attempts to bring down TicketMaster's "handling fee" charges (which included an appearance by Gossard and Ament before a Congressional sub-committee in 1995). Nor is there a desire to once again provide the group a forum for railing non-stop about the inequities of the various surcharges levied by TicketMaster against supposedly "unwitting" fans.

Let it be said that while certain problems between the group and the ticket agency remain unsettled (though they are working together), it now appears as if Pearl Jam is more committed than ever to bringing a

full-scale tour to their still-adoring followers. A full four-month-long American tour has been booked...some dates have even already been played. Now the trick will be to keep going and actually complete this long-awaited road trek. If the Jammers manage to do so in 1998, it will mark the first time since 1993 that the band has undertaken—and completed—a major U.S. road outing.

"Certainly going on the road, and staying there, is a major priority for Pearl Jam this year," a source close to the band revealed. "They know that the fans are fed up with hearing the reasons that they won't be touring. No matter how many times the group may say that it's for the fan's own good, all those fans know is that they want to see Pearl Jam on stage. The band is going to do everything in their power to make sure that happens."

One of the keys for making sure that any extended 1998 Pearl Jam road trek will emerge as a success will be Vedder's continued well being. Those close to the oft-troubled singer report that rarely has Vedder seemed more positive in his outlook and content in his demeanor. And while he'll almost certainly never emerge as a chatter-box showman on stage, it does appear that Vedder is more comfortable than ever with his role within the band—as well as with his role within the rock and roll world in general. Certainly it doesn't take one with a long memory to recall times just a few years ago when Vedder appeared to be lurking on the very precipice of disaster, an unhappy individual only one-step removed from joining comrade-in-arms Kurt Cobain in the grunge Happy Hunting Grounds.

Thankfully, a successful marriage and a greater understanding of his icon-like status within the rock community have apparently now served to soften a little of Vedder's thick outer shell.

"Eddie is a lot happier these days," our source explained. "You can even hear it in his voice when he sings. Some of the pain is gone. I don't think he'll ever be totally comfortable with being in the spotlight, and I don't know if he'll ever be what you might call an up-beat individual, but I do believe he's finally beginning to understand what his work means to so many. That has definitely brought him a degree of pleasure. I know that everyone else in the band found the whole atmosphere around the **Yield** recording sessions to be among the most pleasant the band has ever encountered. That's very important to them. They've realized that being in Pearl Jam doesn't have to mean that you've got to be unhappy."



EDDIE VEDDER HIT PARADER

"When the whole band gets a hold of my songs, the music just comes alive."

Cellophane's Shannon Crawford believes he may have unintentionally been born into a rock and roll legacy. You see, according to legend (or at least Shannon's ever-active publicist), back in 1972 the charismatic vocalist was entering the world in a Nashville hospital at the exact moment that the

their own mark on the rock world.

"Someone described us by saying that I exorcise my personal demons through the music," Crawford said. "They were right. Although I'm a totally impulsive person, in the end Cellophane isn't about gimmicks or neurotic impulses—it's about making

aforementioned Rage Against The Machine, both of whom asked Cellophane to tour with them. Thanks to that national exposure, and the fact that rock radio had started to get behind such **Cellophane** tracks as *Tamarack Tree*, *Dress The Day* and *Ride Thy Neighbor*, the group soon found themselves among the hot young properties on the hard rock scene. It's a status that has both pleased and surprised the ever-reflective Crawford.

"When you begin working with a band, especially a band as volatile

CELLOPHANE

CLEAR THROUGH

BY KEN COLEMAN

King of Rock and Roll himself, Elvis Presley, was lying in a bed one floor above the delivery room, taking advantage of that same facility's detox center. Whether or not a degree of pure rock energy passed through the hospital floor that night is still widely open to speculation. But judging by the hard-edged material contained on Cellophane's self-titled debut disc, Crawford does indeed seem to possess an almost inherent understanding of both the strength and the passion of the rock and roll form.

"I can't say Elvis was that big an influence on me," he said. "But the part of him being in the hospital at the exact time I was born is true—at least that's what they tell me. But of the rockers from that era, Roy Orbison was a much bigger influence on me than Elvis was, though I doubt you hear too much of that influence in the music we play. My tastes run a lot harder and heavier than that, though I try and stay open to all kinds of music. I write on an acoustic guitar, which allows me a lot of flexibility. It's when the whole band gets a hold of those songs that the music really comes alive."

In fact, the intense, raw, highly energetic brand of music that Crawford and bandmates John Chase (guitar), Doug Ardito (bass) and Mark Bistany (drums) specialize in is about as far removed from "vintage" rock and roll as one can ever hope to get. Cellophane appear to be a band perched solidly on hard rock's cutting edge, owing more to the stylistic and emotive musings of bands like Nine Inch Nails, Jane's Addiction and Rage Against The Machine than to anything ever put forth by The King. But rather than being compared to a variety of other top-of-the-line late-'90s hard rock attractions, throughout this Hollywood-based unit seem determined to make



Cellophane: "We always wonder how people will react to us."

music with real emotion behind it. We try to take people on a ride full of peaks and valleys. Even though the ride can be unexpected and intense, those dynamics mirror our own personalities."

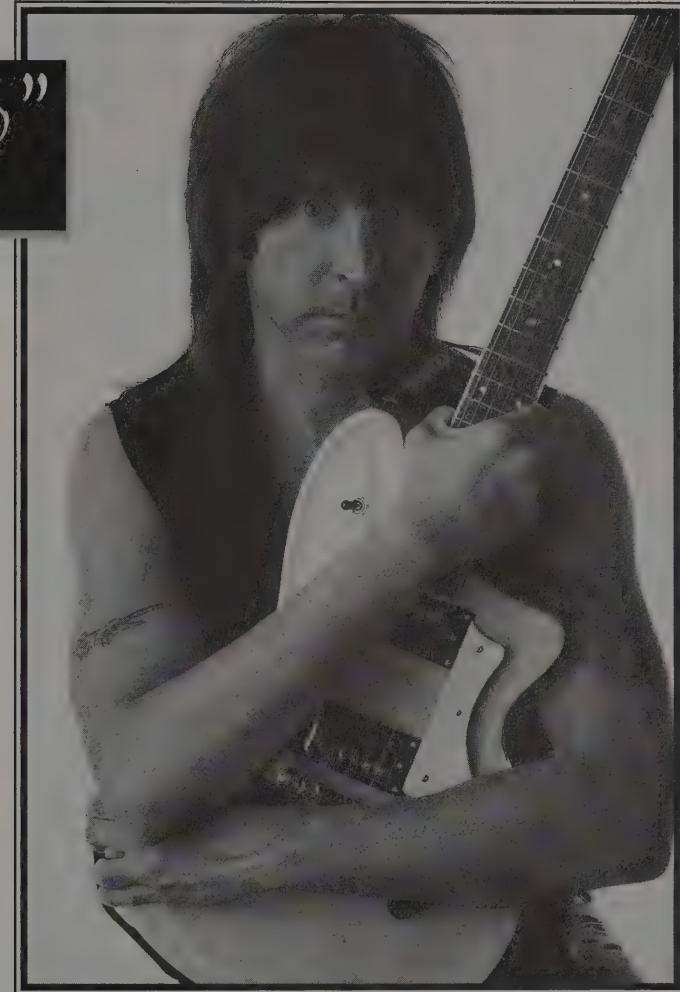
It certainly hasn't taken the members of Cellophane long to start showcasing their varied personalities to the rock world. Only a year after forming, the band had already won the approval of such acts as Suicidal Tendencies and the

musically as this one, you wonder how people will react to it," he said. "But we've always believed that if you stay true to your own artistic vision and don't let influences and a taste of success corrupt you, then you'll be a successful band. We've just started on our journey, and while it's been an exciting ride so far, I think we're all pretty confident that things are gonna get a whole lot more interesting before we're through."

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VAN HALEN

Eddie Van Halen:
"Everything we
made used to
go back into
production."

BY JODI SUMMERS

STILL THE BEST

Van Halen has just departed on yet another world tour—this one—number 25 or there about—is in support of their latest audio venture *Van Halen III*, the band's eleventh album. Twenty years down the line you would think the road might get old for guitar virtuoso Edward Van Halen, drummer Alex Van Halen and bassist Michael Anthony. But this time around, they've got some new blood in the group—vocalist Gary Cherone. A new member definitely brings new life into a road jaunt, and fresh blood offers a different dynamic on the music making process.

Hit Parader: A new band line-up, a new

album—*Van Halen III*, a new tour... whew... so much to know... where should we begin?

Michael Anthony: Well, we began in Australia and New Zealand, that's where we started touring.

Gary Cherone: Then we came to America for three weeks of selected dates before going off to some festivals in Europe in May and June. The future holds a big tour of the U.S. and then Japan.

MA: Maybe South America, there are plenty of places we haven't played before that we'd like to, if we get the opportunity.

Edward Van Halen: We'll play wherever they will have us. I'm not a big fan of stadiums, you punch in and almost go into a

routine because you're just so far from the audience.

MA: When we did the Monsters of Rock thing ten years ago now, the critics paid attention to how many seats were empty instead of how many seats were full. We were under the microscope so to speak, because there weren't a lot of stadium tours at that point in time.

Alex Van Halen: The Monsters of Rock festival was our second time around with former vocalist Sammy Hagar. That was for **OU812**. What we were really trying to do was create a music festival. The idea was to get as many bands together as possible because every time you go to one of these stadium gigs, you pay through the nose, but you only get to see one or two bands. We wanted to provide a whole afternoon—we foot the bill? Luckily we pulled it off. There were very few glitches in it, we're very happy about that, but that doesn't necessarily mean we want to do anything like that again.

EVH: This time, we're just going to go around the world and play where they'll let us.

AVH: A big festival tour kills the manager. The band doesn't have to worry that much, it's the manager and the rest of the people who are responsible for pulling it off. To do something of that magnitude with Gary our first time out wouldn't be a good idea. We'll play arenas where we're reasonably in control of the lighting and the acoustics. It's important that people hear what's going on as well as see.

EVH: The Stones are good at doing big tours stadium tours. Let them take care of it all. We just show up and play.

HP: Besides playing onstage, what is an aspect of touring that you particularly enjoy?

AVH: Every night before we play a gig, we do something called "meet and greet"—it gives us an opportunity—even if it's just a few minutes—to be with 50 to 100 people from the audience. It gives you a few seconds to talk to everybody and have even more personal contact than just playing live.

HP: For the first time in 12 years, you guys are playing old Van Halen material on the road—how does that feel?

PHOTO: GENE AMBOSTAR FILE

EVH: Great.

GC: As far as choosing the old material went, these guys asked me to pick some old favorites, and I had no problem doing that.

MA: And it was great, too. Gary showed me a list of at least five things off of each album, and we mixed some of that old material into the tour.

AVH: That's going to be real exciting. Sammy never wanted to play any of this stuff. If a song is a great song, and you can interpret it well, then so be it. Sammy used to think that there was some identification with Dave, he never got passed that.

MA: That's what's great about Gary, he comes in and says, "This is a great song, we should do it."

GC: It never even occurred to me not to sing old material. I'm not going to be selfish enough to say, all we can do is the 12 songs we do on this record. That's boring. This is a band that has a history that spans the globe. The problem is choosing songs. You can get obscure and do some real gems. You can go with the obvious. What I'd like to do with this tour is treat each era equally.

"We enjoy doing the 'meet and greet' before the show—it's our way of getting in touch with the fans."

MA: And not make it seem like we're going up there to do the new stuff and then the greatest hits of Van Halen, which is why doing a couple of the more obscure songs works. We're also changing the set, each night pulling songs out and putting songs in.

HP: Do you guys ever get bored of going out on the road?

AVH: The first tour we did was in England in 1978 opening for Black Sabbath. It was 24 gigs in 25 days. Here we are on a tour bus, not with sleepers in it, but with big windows.

EVH: We had to put our suitcases in the middle so we could lie down.

AVH: After about two weeks of going up and down and sideways criss-crossing the UK, we were bored. Then we realized, this is English countryside, there are other tour buses with paying people looking at the English countryside. So it's all how you look at it. Just because you've seen it many times, it can still be exciting.

EVH: Just enjoy it, and if you don't like doing it, don't.

HP: Does going out with a new line-up affect you at all?

GC: Not really. Everyone's confident here,

these guys have proven it for a lot of years, and everyone can play.

HP: How does playing with Ed differ from playing with Nuno?

GC: They're the same height, but different players, a different vibe. Eddie's Eddie—a legend. With Extreme, we grew up together. We spent 20 years in the clubs. You know, Nuno would have an easier time answering that question, you should ask him.

MA: I've known about Extreme, Gary sings with us nothing like he did with Extreme. With Van Halen, it's a real happening chemistry. Gary's as much a part of the band as anybody else.

get any bigger than that—the lighting system, the backdrop, the cities, we were sitting there going, how come we don't have any money?

AVH: In '86 when we toured with Hagar, there was absolutely nothing on stage. No amps, no nothing. The drums had to be there, but had it not been for the drums, there would have been nothing onstage. And that's just to prove a point—it's the four members that are important, not all the crap that goes along with it.

HP: Has the level of partying within the band ever been an issue in the band?

AVH: No. Let's just call a spade a spade, we just overdid everything and then some. The



Van Halen: "We're going to tour the world—wherever they'll let us."

HP: What's your most memorable gig?

EVH: Most memorable? The US Festival (1984). It was the most memorable because somebody left it in the locker room.

AVH: You don't burn yourself out before you hit the stage?

HP: You got \$1.5 million to play the US Festival at that time, it was the most a band had ever been paid to play.

AVH: It meant absolutely nothing to us.

EVH: It all went into production, but by the time we'd finished we spent it all. What did we have left, \$10 apiece? We used to put every penny we had into production. We'd have 15 semi trucks full of crud and chaos. The 1984 tour ended it all, you couldn't

only difference is we never made a big deal about it. There seemed to be certain periods in time where people would romanticize about a certain type of drug.

EVH: But what's the big deal about it?

HP: Would you guys ever play covers of anyone else's songs live?

MA: That's an interesting question.

GC: They have. *You Really Got Me* and *Pretty Woman* were covers.

MA: We've done *Won't Get Fooled Again*. If a song is a great song, why not do it?

GC: I'm not doing any other covers, I'm covering these guys.

EVH: Live, you never know, there might be something we all fall into.

The members of Korn are as surprised as anyone when they're informed that they now rank among the most successful and influential hard rock bands of the late '90s. At least they act like they're surprised when confronted by the various facts that surround their ascendency to the peak of the rock and roll hill. It's not as if vocalist Jonathan Davis, guitarists James "Munky" Shaffer and Brian Welch, bassist Fieldy and drummer David don't realize the impact they've had. After all they've appeared on countless magazine covers around the world and they each have walls plastered with gold and platinum albums. Yet for all their award-winning, precedent-shattering success, these rap-cum-metal rockers remain steadfastly separated from the pomp and circumstance that so often accompanies a swift journey up the rock and roll ladder of success.

Such sales patterns are not what major label executives want to read about over their morning coffee. And though Davis and his crew would never admit to feeling ever the slightest bit of nerve-wracking pressure concerning their all-important third disc, even these happy-go-lucky rockers know that the heat will soon be on.

"We want to make this a really strong album," Davis said. "But we had the same intent with the other two records, as well. It's not like we ever set out to make anything less than a great record. I think we set some really high sales standards with our first album, and everyone knew that the situation would have to be perfect for the second one to do as well. I think **Life Is Peachy** is a better album in a lot of ways. We've learned a lot from each album we've made and from each tour we've done—the trick is to take those experiences

"Sometimes I think you can take things for granted," he said. "You get into a pattern, especially on the road, when you begin to do things out of habit. But when something breaks that pattern, forces you to suddenly change your habits, it makes you think about your life and what you've been doing. When we had to stop the tour last year it made each one of us realize how much making music with one another means to us. We may complain about things when we're touring—just because that's what people do. But as soon as it's taken away from you, that's when you realize how much it means. Korn means *everything* to us."

So what might the Korn crew attempt to do on album Number Three to ensure their rapid return to the peak of chart success? Are there some new musical tricks hidden up the band's collective sleeve that may now suddenly emerge in time to reignite their rock and roll fortunes? Quite honestly, when confronted with such questions the best Davis can do is shrug his shoulders and offer a broad grin. At this point-in-time even he isn't sure about the exact direction in which Korn's new music may travel. We know it'll be heavy. And we know it'll be funky. But after that, the various artistic twists and turns that make this group's musical creations so

KORN HEATING THINGS UP

BY DANA JOHNSON

"It's funny how some of the friends we had before all this began to happen always want to check us out," Davis said. "They want to see how we've changed—how traveling and a little success has changed us. Well, we don't think it's changed us at all—it's changed everyone else. They all think they're acting like they did five years ago, but they're not. We've got to convince them that we're the same guys—so they should be the same guys as well. It's not easy."

Convincing their amigos that they haven't been corrupted by the high-and-mighty rock and roll lifestyle is just one of the problems facing Korn these days. Just four years removed from the moment when their self-titled debut disc rocketed to the top of the hard rock charts—establishing Korn's stellar credential in the process—this West Coast quintet now faces what is perhaps a prematurely critical juncture in their career. While their second disc, 1996's **Life Is Peachy**, was a critical success—and far from a commercial disaster, moving over a million copies—it sold less than half the number of units as the band's illustrious debut.

**"Our friends
want to see how
we've changed—
they're the ones
who've changed."**

and put them to good use in the recording studio."

Mind you, it's not as if every one of Korn's recent musical experiences have been unequivocally positive. As most of their fans are well aware, their last tour (where they appeared as an integral part of the 1997 Lollapalooza Festival) came to an abrupt and unexpected

end when Munky contracted a case of viral hepatitis. While he has now fully recovered, the emotional scars left by their guitarist's sickness still linger around the band. Davis, however, insists that while Munky's problems cast a definite pall over Korn's proceedings, the band is now ready, willing and able to charge ahead with little regard for their recent difficulties. In fact, the singer states, coming face-to-face with a career-threatening dilemma for the first time in their lives has supplied each and every band member with a new-found respect for the thing they hold most dear, Korn itself.

special will simply have to work themselves out as Korn gets down to business in the studio. All these guys will say for now is that they're healthy and that they're focused. To put it simply, after experiencing some of the highs and some of the lows that are virtually guaranteed to fill any successful band's career, in mid-'98 Korn are ready for just about anything that's liable to come their way.

"We believe that Korn will continue to evolve," stated a spokesperson at the band's record label. "They're one of the true success stories of the decade—especially for a hard rock act. They've defied convention at every turn, yet they've been able to succeed on their own terms. Sometimes when a band has incredible success with their debut album things can quickly go downhill from there. The risk of becoming overexposed when a group is still in their formative stages is very high. But they've weathered that storm quite well. We're all excited that they're all healthy again and ready to get back to making music. We all believe that we've only begun to hear what Korn are capable of doing."



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VHS-670 - **Anthrax - Live at Hammersmith 1987** \$35.00

VHS-962 - **Backstreet Boys - Live in Concert** \$28.00

VHS-727 - **Beastie Boys - Sabotage (90 min.)** \$29.00

VHS-620 - **Beatles - Let It Be (1970 Documentary)** \$30.00

VHS-845 - **Beatles - Yellow Submarine (Movie)** \$30.00

VHS-832 - **Björk - Live in London** \$29.00

VHS-641 - **Black Crowes - Hard to Handle (Live 1990) 120 min** \$35.00

VHS-390 - **Black Sabbath - Never Say Die (Live 1978)** \$30.00

VHS-907 - **Bob Marley - Live in Germany 1980** \$30.00

VHS-099 - **Bon Jovi - Breakout** \$25.00

VHS-523 - **Bon Jovi - Slippery When Wet** \$25.00

VHS-655 - **Bon Jovi - Tokyo Road (Live in Japan)** \$40.00

VHS-672 - **Bon Jovi - Rock in Rio (Live in Brazil 1990)** \$35.00

VHS-694 - **Bon Jovi - Live and Up Close (Live 120 min.)** \$35.00

VHS-750 - **Bon Jovi - Cross Road (80 min.)** \$27.00

VHS-957 - **Bush - Aliens and Motorways (Incl: Over 80 minutes
of live shows, interviews and behind the scenes)** \$25.00

VHS-499 - **Butthole Surfers - Live in Detroit** \$30.00

VHS-930 - **Cinderella - Looking Back (Videos from last 15 yrs.)** \$25.00

VHS-772 - **Counting Crows - Live on Stage (1994)** \$30.00

VHS-612 - **Creem - Farewell Concert (1968)** \$28.00

VHS-724 - **Creem - Fresh Live Cream (67-68) 75 min.** \$30.00

VHS-227 - **Cult - Live at the Lyceum** \$38.00

VHS-950 - **Cult - For Rockers (Videos)** \$30.00

VHS-604 - **Damn Yankees - Live in Japan 1993** \$35.00

VHS-012 - **Danzig - Videos & Interviews** \$25.00

VHS-063 - **Danzig - Lucifer** \$25.00

VHS-378 - **Dead Kennedys - (Live 1978-81)** \$30.00

VHS-346 - **Deep Purple - Flash Back (California Jam '74)** \$49.00

VHS-666 - **Deep Purple - Doing Their Thing (Live 1970)** \$28.00

VHS-758 - **Deep Purple - Come Hell or High Water (Live)** \$35.00

VHS-265 - **Def Leppard - In the Round (Live: Atlanta 1988)** \$35.00

VHS-629 - **Def Leppard - Visualize (Includes: Live footage
rare TV shows, Interviews) 90 min.** \$28.00

VHS-635 - **Def Leppard - Live in England** \$35.00

VHS-834 - **Def Leppard - Video Archive "93-'95" (Incl. live
concert, video promos) 100 min.** \$29.00

VHS-841 - **Dokken - One Live Night (Live Acoustic)** \$30.00

VHS-114 - **Doors - Live in Europe 1968** \$25.00

VHS-548 - **Doro - Angels Never Die (Live 1991)** \$30.00

VHS-642 - **Dream Theater - Live in Tokyo** \$28.00

VHS-746 - **Eagles - Hell Freezes Over (Live 100 min.)** \$27.00

VHS-704 - **Eric Clapton - Live at the Civic Center (1992)** \$39.00

VHS-547 - **Extreme - All Funked Up (Live) 111 min.** \$39.00

VHS-877 - **Filter - Phenomenology** \$29.00

VHS-891 - **Garbage - (Videos)** \$16.00

VHS-583 - **Gary Moore - Emerald Aisles (Live 1984)** \$35.00

VHS-714 - **Grand Funk - Live in Canada 1974** \$30.00

VHS-733 - **Green Day - Live at Woodstock 1994** \$30.00

VHS-734 - **Green Day - Chaos in Miami (Live)** \$30.00

VHS-541 - **Guns N' Roses - Making Fuckin' Videos (Vol. 1 & 2)** \$50.00

VHS-686 - **Guns N' Roses - The Making of "Estranged"** \$25.00

VHS-132 - **GWAR - Live from Antarctica** \$25.00

VHS-359 - **GWAR - Phallus in Wonderland** \$25.00

VHS-474 - **GWAR - Tour De Scum** \$25.00

VHS-726 - **GWAR - Skulped Face** \$29.00

VHS-697 - **Heart - Live in Canada** \$30.00

VHS-848 - **Helloween - Live in Germany '92** \$30.00

VHS-936 - **Helloween - High Live (Live in Italy & Spain 1996)** \$29.00

VHS-554 - **Henry Rollins - Live in Italy** \$30.00

VHS-738 - **Hole - Cool and Crazy (Live 1994)** \$30.00

VHS-445 - **Iggy Pop - Kiss My Blood (Live in Paris)** \$35.00

VHS-618 - **Iron Maiden - Live After Death (Slavery Tour)** \$30.00

VHS-650 - **Iron Maiden - Raising Hell (Live 1993) 110 min.** \$30.00

VHS-709 - **Iron Maiden - Behind the Iron Curtain** \$30.00

VHS-640 - **Jeff Beck & Carlos Santana - Live in Japan '87** \$30.00

VHS-935 - **Jethro Tull - 25th Anniversary Video** \$38.00

VHS-953 - **Jewel - Live in Canada 1997** \$29.00

VHS-023 - **Jimi Hendrix - Live at Monterey 1967** \$29.00

VHS-065 - **Jimi Hendrix - Live at Berkeley 1970** \$29.00

VHS-598 - **Jimi Hendrix - Atlanta Pop Festival 1970** \$35.00

VHS-600 - **Jimi Hendrix - Live at Woodstock** \$30.00

VHS-024 - **Judas Priest - Live (95 min.)** \$30.00

VHS-533 - **Judas Priest - Metal Works 1973 - 1993** \$30.00

VHS-911 - **King Crimson - Live in Japan 1995** \$28.00

VHS-026 - **Kiss - Exposed (Rare Live Videos) 90 min.** \$34.00

VHS-150 - **Kiss - Kiss Meets the Phantom** \$30.00

VHS-624 - **Kiss - Paul Stanley - Addicted to R'n'R (Live 89)** \$30.00

VHS-674 - **Kiss - Rare Live Kiss (Live 1975 - 1979)** \$35.00

VHS-688 - **Kiss - Animalize (Live in Detroit) 90 min.** \$35.00

VHS-756 - **Kiss - Live in Brazil 1994** \$30.00

VHS-852 - **Kiss - Unplugged (Live 1995)** \$28.00

VHS-873 - **Kiss - Reunion Tour (live in New York '96)** \$30.00

VHS-914 - **Korn - Who Then Now (Incl: live concert footage,
interviews and videos)** \$26.00

VHS-931 - **Led Zeppelin - Danish TV Special** \$30.00

VHS-706 - **Led Zeppelin - Robert Plant "In Concert 1993"** \$35.00

VHS-774 - **Led Zeppelin - Unledded (R. Plant & J. Page) 90 min** \$29.00

VHS-700 - **Lita Ford - Lita (Includes: Duet w/Ozzy)** \$30.00

VHS-828 - **Live - Live in Germany '95** \$28.00

VHS-948 - **Lynyrd Skynyrd - Free Bird (Rare live show)** \$25.00

VHS-385 - **Marillion - Recital of the Script** \$49.00

VHS-975 - **Marilyn Manson - All American Superstar
(In concert 1997)** \$29.00

VHS-976 - **Marilyn Manson - Dead to the World (Live concert
performances and backstage footage)** \$25.00

VHS-678 - **Meat Loaf - Meldown (Live 1987)** \$30.00

VHS-753 - **Meat Loaf - Bat Out of Hell (Vol. 2)** \$30.00

VHS-062 - **Megadeth - Rusted Pieces** \$25.00

VHS-471 - **Megadeth - Exposure of a Dream** \$25.00

VHS-512 - **Megadeth - Black Friday in England (Live '92)** \$30.00

VHS-805 - **Megadeth - Making of Youthsania** \$25.00

VHS-739 - **Melissa Etheridge - Live in Germany 1993** \$30.00

VHS-711 - **Mercyful Fate & King Diamond - Live in
Concert 1993** \$30.00

VHS-028 - **Metallica - Cliff 'Em All (90 mins.)** \$29.00

VHS-029 - **Metallica - 2 of One** \$18.00

VHS-469 - **470 - Metallica - A Year and a Half in the
Life of Metallica (Vols 1 & 2)** \$59.00

VHS-531 - **Metallica - Live at the Coliseum 1991 150 min.** \$40.00

VHS-817 - **Michael Schenker Group - "In Concert" '81** \$30.00

VHS-945 - **Misfits - Children of the Damned (Live concert 1996)** \$29.00

VHS-489 - **Mother Love Bone - Earth Affair** \$25.00

VHS-030 - **Motley Crue - Uncensored** \$25.00

VHS-163 - **Motley Crue - Dr. Feelgood Videos** \$25.00

VHS-644 - **Neil Young - Rust Never Sleeps (Live 1978)** \$35.00

VHS-843 - **Neil Young - Live in Berlin 1983** \$30.00

VHS-960 - **Nine Inch Nails - Closure (Vol. 1 & 2) (Incl: Live in
concert videos, plus interviews and rare videos)** \$28.00

VHS-619 - **Nirvana - Live in Europe 1991 (95 min.)** \$35.00

VHS-693 - **Nirvana - Tribute to Kurt Cobain** \$29.00

VHS-731 - **Nirvana - Live Tonight (83 min.)** \$28.00

VHS-944 - **No Doubt - Live in Sweden** \$29.00

VHS-818 - **NOFX - Ten Years of Fuckin' Up** \$30.00

VHS-836 - **Oasis - Live By The Sea (Live '95)** \$30.00

VHS-768 - **Offspring - Live Voltage (Live '94)** \$29.00

VHS-260 - **Ozzy Osbourne - Don't Blame Me** \$25.00

VHS-514 - **Ozzy & Randy Rhoads - After Hours (Live)** \$30.00

VHS-553 - **Ozzy Osbourne - Speak of the Devil Tour '92** \$35.00

VHS-701 - **Ozzy Osbourne - Bark at the Moon Live Tour** \$35.00

VHS-392 - **Pantera - Cowboys from Hell** \$25.00

VHS-561 - **Pantera - Slip of the Tongue (Live Concert)** \$30.00

VHS-630 - **Pantera - Vulgar Videos (Live)** \$25.00

VHS-970 - **Pantera - Watch It Go (120 min.)** \$29.00

VHS-447 - **Pat Travers - Boom Boom (Live Concert)** \$30.00

VHS-529 - **Pearl Jam - Crowd Surfing (Live in Italy 1992)** \$39.00

VHS-771 - **Pearl Jam - In Concert (Live in Canada) 1993** \$35.00

VHS-263 - **Pink Floyd - Live at Pompeii (Live 82 min.)** \$34.00

VHS-754 - **Pink Floyd - London '66/'67 (Original Group)** \$28.00

VHS-807 - **Pink Floyd - Pulse (Live '94) Complete** \$28.00

VHS-917 - **Prodigy - Electronic Punks (Videos & live footage)** \$30.00

VHS-039 - **Queen - Live in Budapest** \$25.00

VHS-292 - **Queen - Live in Japan** \$40.00

VHS-707 - **Queen - Live in Rio 1985** \$35.00

VHS-349 - **Queensryche - Live in Tokyo** \$30.00

VHS-466 - **Queensryche - Building Empires** \$25.00

VHS-183 - **R.E.M. - Succumbs** \$25.00

VHS-956 - **Rage Against the Machin - Tom Joad (Ind: 70 min.
live concert plus free CD)** \$27.00

VHS-690 - **Rainbow - Live Between the Eyes** \$30.00

VHS-854 - **Rainbow - Richie Blackmore's Rainbow** \$30.00

VHS-942 - **Rainbow - Live in Tokyo 1984** \$29.00

VHS-048 - **Ramones - Lifestyles of the Ramones** \$30.00

VHS-959 - **Ramones - We're Outta Here! (Ind: The final live show &
interviews, and early 1970's shows, plus TV and home
videos. Extra bonus CD The Final Live Show 32 tracks)** \$29.00

VHS-050 - **Red Hot Chili Peppers - Sex Funk Live** \$25.00

VHS-603 - **Red Hot Chili Peppers - Live in Brazil 1992** \$35.00

VHS-472 - **Rod Stewart - And The Faces (Vid. Biography)** \$30.00

VHS-755 - **Rolling Stones - Sympathy For The Devil** \$38.00

VHS-879 - **Rolling Stones - Rock & Roll Circus (1968)** \$29.00

VHS-051 - **Rush - Show of Hands (Live in England) 90 Min.** \$30.00

VHS-534 - **Rush - Counterparts Tour Live** \$35.00

VHS-673 - **Rush - Through the Camera's Eye** \$35.00

VHS-668 - **Rush - Exit Stage Left** \$35.00

VHS-716 - **Santana - Live Santana (Florida 1993)** \$30.00

VHS-821 - **Saxon - Greatest Hits Live (88 min.)** \$30.00

VHS-589 - **Scorpions - World Wide Tour (1984-85)** \$30.00

VHS-502 - **Scorpions - Crazy World (Live in Berlin '90) 75 min.** \$29.00

VHS-290 - **Sepultura - Under Siege** \$25.00

VHS-810 - **Sepultura - Third World Chaos (Ind: live tracks)** \$27.00

VHS-383 - **Sex Pistols - Filth and Fury (Live '77-'78)** \$30.00

VHS-893 - **Skiny Puppy - Video Collection** \$29.00

VHS-502 - **Slayer - Live in Japan** \$49.00

VHS-535 - **Slayer - The Force of Satan's Might (Live)** \$35.00

VHS-819 - **Smashing Pumpkins - Vieuphoris (Live From
Japan, Europe & U.S.A.) 90 Min.** \$29.00

VHS-855 - **Smashing Pumpkins - Live in Brazil '96** \$30.00

VHS-806 - **Sonic Youth - Screaming Fields of Sonic Lov** \$26.00

VHS-472 - **Soundgarden - Motorvision (Live in 1992)** \$25.00

VHS-735 - **Soundgarden - A Night To Remember (Live '94)** \$30.00

VHS-971 - **Spice Girls - One Hour of Girl Power** \$23.00

INSIDE THE STRANGE WORLD OF

TRENT REZNOR

BY P.J. MERKLE

As 1998 hits high gear, it appears as if Trent Reznor is once again doing his best to confuse and confound almost everyone within his sphere of influence. Always unpredictable, ever-controversial and unequivocally a Free Spirit of the Highest Order, over the last year Reznor has seemingly done just about everything in his considerable powers to increase the public's perception that he is the most adroit and clever musician of his era. At the exact same time, however, he has taken a number of questionable actions seemingly intended to derail, or at least slow down, the fast-track rocket to superstardom he's been riding so successfully with his band, Nine Inch Nails.

During the last few months he's severed ties (or had those ties severed) with a number of his closest musical confidants—delaying his own recording schedule and confusing some of his closest confidants in the process. He's taken a hard-nosed stance regarding the contents of his band's oft-delayed new album, rumored to be called **Dissonance**, supposedly holding in-depth meetings with various music business insiders over the disc's quasi-controversial contents. Long-time Reznor observers may state that such actions are far-from-new, citing that the Nine Inch Nails visionary has on occasion had previous problems with co-workers and past differences with record labels. But this time around, with these delays and difficulties coming at a time when the world thirsts as never before for new NIN material, it seems that Reznor's single-minded focus has even begun to frustrate his most ardent supporters.

Of course, we're talking about the same man who once threatened to quit the music industry entirely if his then-record label didn't give him his way (they eventually freed him from his contract). And this is a man who has had past co-workers, such as Filter's Brian Molko label him as everything from a "control freak" to a "pure



Trent Reznor:
Genius of his
generation.

PHOTO: LAWRENCE MAREN

PHOTO: DEEPEY RIDGEMAN

genius". But rather than serving as a distraction to his on-going creative process, at times such activity seems to be little more than another part of a good day's work for Reznor.

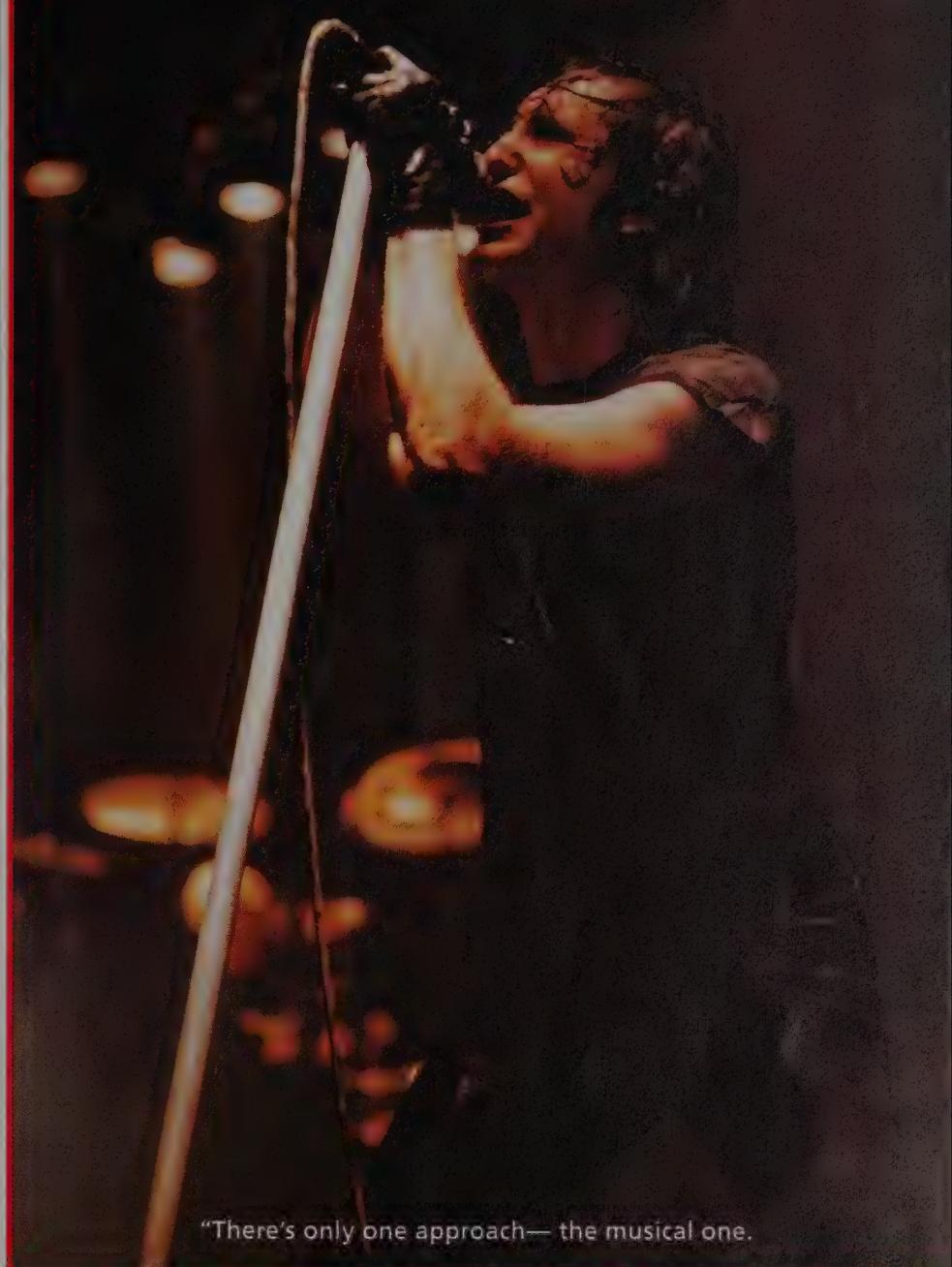
"I draw on everything that I can for inspiration," he once said. "You never know what might be the thing that will motivate you to create something interesting."

It often seems that Reznor takes to turmoil like the proverbial duck takes to a clear mountain stream. Yet there can be little doubt that at times his affinity for living life by his own rules causes those around him to wonder exactly what motivates this rock and roll renaissance man. Recently it has become clear that even Reznor's "brain-child" Marilyn Manson, has stepped out of The Man's lingering shadow, choosing to remove Reznor as his producer-of-record—though the MM gang remains staunchly a part of Reznor's Nothing Records label. In fact, in Manson's recently published autobiography, *The Long Hard Road Out Of Hell*, he occasionally chose to portray Reznor in far less than an appealing light, though Manson insists that he retains the highest regard for Reznor's talents.

"I think there was always going to be a battle of wills between Trent and Marilyn," a well-placed source revealed. "It was never anything obvious, but they're both very creative, intelligent and motivated men, and it just seemed impossible for Trent to maintain any sort of control over where Manson's career was going. He still runs Nothing Records, and Manson continues to record for the label, but they're no longer tied at the hip in terms of Manson's recordings. I believe that Marilyn began to take offense that a lot of fans viewed his music as merely an extension of Trent's genius. Now he wants to prove he can fly on his own—it's only natural."

Perhaps the fact that he's been relieved of his duties as Manson's executive producer will prove to be a stroke of good fortune for Reznor. After all, the last thing he apparently needs at the moment is to be tied up in the studio slaving away on someone else's project for the next three months. While it is still not clear exactly how much work has been completed on NIN's latest disc, it appears as if more recording and mixing remains to be done. Originally conceived as a complex two-disc set (and initially set to be released late last year) the *Dissonance* collection supposedly features some of the most cutting-edge and controversial music of Reznor's career. Mixing erratic dance beats with techno melodies and metallic instrumentation, much of the disc was apparently designed expressly to grate on listener's nerves and make those little hairs on the back of your neck stand on end.

It was news of this combination of superficially unsavory musical tactility that had alerted executives at Nothing's parent-label to be aware of exactly how "different" the new Nails disc was supposedly going to be.



"There's only one approach—the musical one."

The label folks were obviously seeking NIN to produce their "breakthrough" disc, a collection that would take the platinum success attained by the band's last album, *The Downward Spiral*, to the next logical commercial plateau. But when the label forces were confronted by information indicating NIN's new music showcased Reznor's unquestioned brilliance by creatively dancing around virtually every rule of commercial airplay, their surprise quickly became apparent. They wanted *hits*, not artistic experimentation. Of course, Reznor wanted just the opposite, and a series of conversations between both interested parties soon began.

"Trent has stated his belief that some people just won't understand some of the new music," our inside source said. "In his mind that's good. What's the point of just producing what is expected and wanted? There's no great challenge in that."

So what might we expect from Reznor

and Nine Inch Nails throughout the second half of '98? Will he be able to put aside his on-going creative difference and finally complete work on NIN's new disc? Will this on-going business distraction force Reznor even further underground? Will he re-direct his energies (at least for the time being) towards discovering and then producing new acts—such as Rob Halford's new band Two—for Nothing Records? Unfortunately, we can't currently supply you with the answers to all these intriguing questions. But as the days continue to pass, the often muddled picture that comprises the Life Of Reznor, may finally begin to come into better focus for his millions of fans around the world.

"I still believe that 1998 will be NIN's year," our source stated. "The atmosphere around the band's music is just incredible. Everyone is anticipating what's going to happen next. Trent's got everybody just where he wants them."

Kiss has made a career (and quite a successful one, at that) out of doing what others said couldn't or shouldn't be done. As far back as 1972 they were told that the very notion of four grown men putting on Kabuki-styled makeup, donning black and silver spangles and shaking their butts on stage was a notion beneath contempt. They dealt with it. They've been continually derided for their overtly-sexual, often one-dimensional approach to their craft. They dealt with it. And in 1996, when some of the more sedate members of rock society quietly laughed to themselves about this legendary unit reforming their original lineup after

together with drummer Peter Criss and guitarist Ace Frehley, and more than a year after that fearsome foursome completed one of the most successful road ventures in the long and often glorious annals of rock and roll, their long-awaited new studio effort is finally ready to fly. Featuring an array of hard hitting, eminently accessible and instantly unforgettable tunes, the album—Rumored to be called **Psycho Circus**, is certainly a welcome musical treat for anyone who at least once in their lives dreamed of donning the band's trademark face paint, and everyone who ever played air guitar along with one of Ace's screaming solos. (C'mon, admit it, even you did that!) Considering that Kiss

attention that Kiss' recent return to the spotlight has generated, there remains certain members of rock society who continue to look askance at the band's latest derring-do. They argue that at the exact time when rock and roll craves exciting new forces to help propel it into the future, old war horses like Kiss, Black Sabbath and Van Halen continue to rear their "ugly" heads. Of course, supporters of these legendary acts will be the first to retort, "who better to guide the rock form into the future than the bands that have played such vital roles in shaping its past and present?" For their part, the members of Kiss find all such talk to be relatively meaningless; after all, during their stint at the top, they've seen and heard it all before.

"For some reason there is a segment of the rock world that won't accept success," Stanley said. "As soon as a band becomes a hit they want to turn against them and support someone else. Maybe it's the 'underdog' mentality. But I think it's something deeper than that. I know I don't understand it. Either a band can play or they can't. Either they rock or they don't. Nothing else matters."

In typical Kiss fashion, this band that certainly knows how to play and undoubtedly knows how to rock, apparently isn't content with just releasing their first album together in nearly two decades. The ever-clever Mr. Simmons—a guy who never

DELIVERING THE GOODS

BY P.J. MERKLE

misses a trick when it comes to marketing Kiss to the fullest extent, and then reaping the abundant rewards of such efforts—has supposedly contracted for a movie company to make a documentary that will record both highlights of the band's recent recording sessions, as well as the standout moments of their upcoming world tour. If all goes according to plan, expect to see this movie either in movie theaters, in video outlets or maybe even on pay-per-view before 1998 draws to a close. In addition, to coincide with the release of the new disc, and the beginning of a new Kiss tour, you can expect to see a new barrage of Kiss-related merchandise, including everything from \$25 T-shirts to \$600 platinum albums, all adorned with the band's classic logo. It's all just part of a day's work when you happen to be a charter member of Kiss.

"We have fun with what we do, but we approach this as a job," Stanley said. "This is no different than running a multi-million dollar company—except that we get the chance to get on stage and party with 20,000 of our best friends every night."



more than 15 years apart, you know what happened? Kiss dealt with it.

Quite simply, Kiss has always exhibited great pride in taking rock and roll protocol—the "rules" by which a band is supposed to operate within the contemporary rock framework—and not so subtly shoving it up the backsides of the music mainstream. They've continually defied the odds, waged the toughest fights and won the biggest battles. For 25 glorious years Paul Stanley and Gene Simmons have deftly guided the band's career through good times and bad, always managing to keep the Good Ship Kiss riding high in the waters of rock and roll history. Today, however, the Stanley/Simmons team seems on the verge of its biggest accomplishment—what may well go down as the crowning achievement of Kissstory. Cynics may still scoff, critics may continue to grumble, but Kiss couldn't care less. At last they are ready, willing and more-than-able to give to their ever-loyal Kiss Army exactly what those fans have been craving for nearly 18 years—a new studio album featuring the one and only original Kiss.

"We just got tired of answering the question, 'When are you guys gonna make a new record?' Stanley joked. "We figured the only way to make everyone happy was to actually go in and do it! The time is right, and the music is great. It's Kiss!"

Two years after Simmons and Stanley first announced that they were getting back

"We figured the only way to make everyone happy was just go in and do it."

"When we decided to make this record we had a lot to consider," Stanley said. "We understand how our fans feel about the Kiss legacy. They don't want to see anything tarnish it. Well, neither do we, and they know that. We considered all that before we announced that we were reuniting with Ace and Peter, we thought about it before we began the last tour, and we certainly spent a lot of time thinking about it before we went back into the studio. We could have rushed in and probably done something right after the last tour. We wanted to wait and make sure. All you've got to do is listen to the album to know we made the right choice."

Despite all of the headline-grabbing



KISS
HIT PARADER

HARD ROCK'S ALL-TIME TOP 100 STARS

Who is the Number One star in the history of hard rock? Answering a question like that is probably more than enough to spawn a bar-room brawl or break up a long-term relationship. Everyone, everywhere seemingly has an opinion when it comes to the top stars—let alone the Top Star—that the rock form has produced during its 30-plus year history. But we here at **Hit Parader**, in our never-ending quest to both entertain you and bring peace to this troubled world, have decided to end all such speculation: we're going to tell you exactly who are hard rock's all-time top 100 stars right here, right now. You may agree, you may disagree—too bad. So here we go, and in the time-honored tradition of such things, we've decided to present our all-star list backwards—so don't cheat and turn to Number One right away.

100. **TOM MORELLO:** Rage Against The Machine's take-no-prisoners guitarist earns his "star" stripes not only for his fleet-fingered fret work, but also for his outspoken political beliefs, which together have made him a high-profile performer on the late-'90s rock circuit.



99. **MAYNARD JAMES KEENAN:** With his unique haircut and haunting singing style Tool's Maynard James Keenan has fast become one of the most recognizable guys in rock. Despite the fact that his face never appears in Tool's bizarre videos, Keenan's star is certainly on the rise.

98. **RICHIE SAMBORA:** Bon Jovi's guitar great is equally famous for his on-stage and off-stage exploits. When this good looking axe slinger isn't laying down the riffs for one of the band's countless hits, he's spending time with main squeeze, wife/actress Heather Locklear.

97. **FREDDIE MERCURY:** The late, great Freddie Mercury influenced a generation of frontmen with his flamboyant stage style and powerful singing voice. During Queen's heyday in the late '70s, there was no bigger star on earth.

96. **AL JORGENSEN:** Ministry's main man, Al Jorgensen, is a chameleon-like presence who can shift musical styles and personal personas with incredible ease. One of the leaders of the industrial rock revolution,



Jorgensen's full influence on the rock world is just beginning to be felt.

95. **GEDDY LEE:** The master of the high-pitched wail, Rush's Geddy Lee has long reigned as a singer often imitated but never duplicated. Over the years, as his voice has deepened a bit, he's become recognized as one of rock's premier song stylists.



94. **MAX CAVALERA:** Former Sepultura guitarist Max Cavalera holds the distinction of being the most famous rock star ever to hail from Brazil. His pedal-to-the-metal style has served as the foundation for his hard driving musical dirges.

93. **PEPPER KEENAN:** Over the last five years, Corrosion Of Conformity's vocalist/guitarist Pepper Keenan has blossomed into one of the most dynamic performers on the hard rock scene. His gruff vocal delivery and energetic stage moves

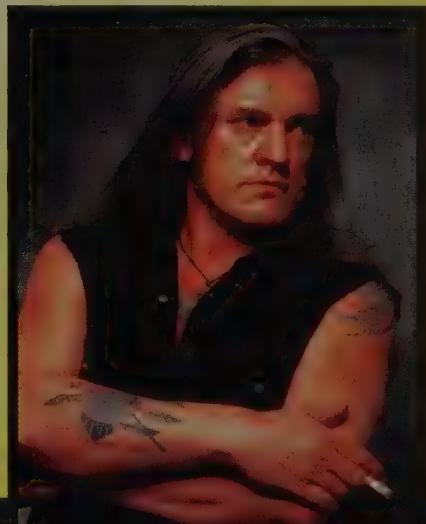
have helped make him an instantly recognizable figure.

92. **LES CLAYPOOL:** Primus has gained a well-deserved reputation as one of the most quixotic and unusual bands around, thanks in no small part to the skills of bassist/vocalist Les Claypool. His funky, rocking style has helped propel these boys to the apex of rock society.

91. **BILLIE JOE:** Green Day's energetic frontman burst upon the scene like an atom bomb in 1994 when the band's album **Dookie** caught commercial fire. Despite Green Day's spotty commercial history since then, This Northern California native has maintained his status as one of the most intriguing personalities around.

90. **PAGE HAMILTON:** Helmet's Page Hamilton has often been called a musical visionary. But, as displayed on his band's recent major label releases, Hamilton's true gift appears to be a talent for blending classic hard rock influences with a style as contemporary as tomorrow's news.

89. **LEMMY:** The image of Lemmy as he stretches up to growl out the lyrics to one of Motorhead's metal opuses is one of hard rock's truly classic poses. In style, attitude and temperament this veteran British rocker is the quintessential heavy metal madman.



88. SHANNON HOON: Prior to his tragic death, Blind Melon's flower-child frontman, Shannon Hoon, was quickly blossoming into one of the most unique voices of rock's "new generation". His work on his band's million-selling debut LP proved that he was a rocker with a truly special talent.



87. ANTHONY KIEDIS: To paraphrase the old joke, when you look up the word "charisma" in the dictionary, you'll find a picture of The Red Hot Chili Peppers' Anthony Kiedis. The muscular, long haired vocalist seems tailor made for superstardom in the late '90s.

86. STEVE HARRIS: Iron Maiden's Steve Harris is a multi-faceted star. Not only has he served as the sole survivor of Maiden's full 20 year metal run, he has also proved himself to be a master songsmith, penning many of the Maiden Metal Machine's most memorable anthems.



85. BRET MICHAELS: Bret Michaels always had "star" written all over him. From Poison's earliest days, right up through his latest exploits on the movie screen, this quintessential '80s star still has what it takes to get noticed in any crowd.

84. SEBASTIAN BACH: During the last stages of the "hair rock" era of the late '80s, there was no bigger star in rock than Skid Row's Sebastian Bach. A picture-perfect cover boy, Baz also could kick some serious ass on stage.

83. JOHN BONHAM: Led Zeppelin's John Bonham has won universal acclaim as the greatest hard rock drummer of all time. His powerful, yet always-in-control style has influenced a generation of skin bashers, none of whom have yet to match the subtle skills of this late, great master.

82. DOUG PINNICK: King's X' Doug Pinnick unfortunately remains one of the great "undiscovered" resources of the rock world. While his band has developed a loyal following over the years, King's X is still a band in search of their Big Break.

81. RONNIE JAMES DIO: For more than 25 years, Ronnie James Dio has thrilled rockers everywhere with his powerful voice.

master of the hard rock form.

75. LITA FORD: It takes quite a woman to make it in the world of rock and roll—and Lita Ford is quite a woman! Beautiful, blonde and talented, lovely Lita cut quite a swath through the rock field in the '80s with a series of chart-topping albums.

74. CHRIS DEGARMO: Queensryche's cerebral guitarist has never lived for the lime-light, yet his creative work on the Seattle band's historic albums remain totally distinctive. Often overlooked—but never by those who appreciate this band's contributions to rock and roll.



80. KIRK HAMMETT: In a band filled with personalities, Metallica's Kirk Hammett hasn't always received the lion's share of fan attention. But anyone who has ever heard the Metallimen in concert knows exactly how integral Hammett's burning leads and sledgehammer riffs are to the band's sonic sound.

79. DAVID GILMOUR: Pink Floyd's long-time guitarist/vocalist has perhaps performed more "classic rock" songs than anyone else. While he'll never go down in the "charisma" hall of fame, Gilmour's spacey guitar sound and netherwordly vocals make him a perennial favorite.

78. YNGWIE MALMSTEEN: This Swedish guitar great helped usher in the early-'80s era of the faster-than-light Guitar God. While his star has fallen in recent years due to a series of pedestrian album releases, Malmsteen's always stellar guitar skills still shine brightly.

77. TED NUGENT: The "Motor City Madman" has put over 30 years into the rock and roll meatgrinder, and emerged in the late-'90s as vital and vibrant as ever! Still the fastest talking man in rock, Terrible Ted can still lay down a guitar riff that can stop a charging rhino at 20 paces.



76. ALICE COOPER: For nearly 30 years Alice Cooper has stood as the epitome of American hard rock. From his earliest days as an androgynous metallic monster to his latest more mainstream, though no less powerful efforts, Alice has remained a true

73. COURTNEY LOVE: Love her, or hate her, there's no denying that Courtney Love was born to be a star. The former Ms. Cobain has successfully conquered the worlds of music and film, and who knows what her next creative frontier may be?

72. KIM THAYIL: With a figure like Chris Cornell to contend with, it was hard for former Soundgarden guitarist Kim Thayil to gain any attention. Yet this bearded six-string great managed to garner more than his share of acclaim due to his thunderous riffs and nimble-fingered leads.

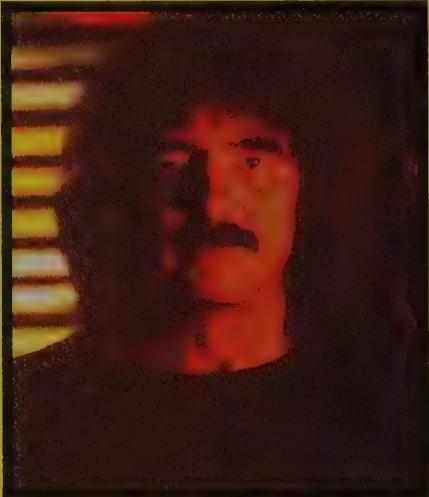
71. DIMEBAG DARRELL: At a time in the early '90s when people felt that everything that could be played by rock guitarists had already been presented, Pantera's Dimebag Darrell came along to prove those "experts" wrong. His inventive utilization of chord structures have helped rewrite the hard rock guitar book.

70. SCOTT IAN: Anthrax' driving force, Scott Ian, has managed to survive and prosper for more than a decade in the tough world of heavy metal. While his band has been laying low in recent days, the bald guitar great remains as creative and exciting as ever.

69. KLAUS MEINE: With his trademark hat and his distinctive voice, the Scorpions' Klaus Meine ranks as one of hard rock's all-time greats. The diminutive singer has served to inspire a plethora of younger

vocalists, but the master still has a few tricks up his sleeve.

68. GEEZER BUTLER: Despite playing second fiddle to the likes of Tony Iommi and Ozzy Osbourne, Geezer Butler was (and still is) a structural element of Black Sabbath. In addition to his bass beating skills, he wrote many of the band's most famous tunes.



67. RANDY RHOADS: When Ozzy Osbourne departed from Black Sabbath in 1980, he needed to find someone who could bring new life to his career. He found his man in Randy Rhoads, a razor-thin guitar prodigy who helped give shape to the guitar style of the '80s prior to his tragic death.

66. WHITFIELD CRANE: This former Ugly Kid Joe vocalist recently surprised many by being chosen as the new frontman in *Life Of Agony*. But despite the radically different musical environment he now finds himself in, Crane has proven himself to be a performer with style, spirit and abundant attitude.

65. DEAN DELEO: Over the course of three superlative albums with the Stone Temple Pilots and one acclaimed disc with *Talk Show*, guitarist Dean DeLeo has catapulted himself to a position of prominence in rock and roll. His lean and mean six string style has emerged as a perfect blend of simplicity and power.

64. ANN WILSON: Heart may have evolved into a middle-of-the-road hit factory in recent years, but early-on, their lead singer Ann Wilson, was one of the most dynamic female vocalists in rock history. Her efforts on such early hits as *Barracuda* and *Magic Man* stand as true rock landmarks.

63. LENNY KRAVITZ: With his creative melding of diverse musical forms, and his penchant for pseudo-hippie attitudes, Lenny Kravitz is a force to be reckoned with. Already one the most recognizable faces in rock, it'll be interesting to see to



what heights Kravitz can rise in the years ahead.

62. BRUCE DICKINSON: While he is now on his own, Bruce Dickinson's greatest achievements occurred when the muscular vocalist was in the employ of Iron Maiden. His work on a series of mid-'80s metal classics set the standards against which an entire generation of European rock vocalists have subsequently been measured.

61. ROGER WATERS: Long the guiding force behind Pink Floyd, in recent years Roger Waters has largely been missing in action. But his superlative work on such classic discs as *Dark Side Of The Moon* and *Animals* stand as lifetime achievements.

60. STEVE VAI: Rock's top "hired gun", Steve Vai continues to impress with his incredible guitar work. But whether it's been with Ozzy Osbourne, Whitesnake, David Lee Roth, or on his own, Vai remains one of the hottest guitarists around.

59. TONY IOMMI: Would there even be such a thing as heavy metal if it weren't for the thunderous guitar power of Black Sabbath's Tony Iommi? For 25 years, Iommi has been laying down the rock solid riffs upon which the entire hard rock empire has been constructed.

58. ALEX VAN HALEN: How tough is it to be the brother of one of the best known musicians of his generation? That's the cross Alex Van Halen has had to bear—but he's done so nobly, creating quite a legacy all his own as the backbone of Van Halen's historic sound.

57. RITCHIE BLACKMORE: Often overshadowed by contemporaries like Jimmy Page and Eric Clapton, Deep Purple's Ritchie Blackmore certainly has his share of supporters who claim he is the best guitarist England has ever produced. A listen to any



of Purple's classic albums gives much credibility to such a claim.

56. JERRY CANTRELL: Alice In Chain's driving force rarely gets the credit he deserves for being the creative force behind one of rock's most brilliant bands. Despite his band's on-going off-stage difficulties, his recent solo disc has helped reestablish his stellar reputation.

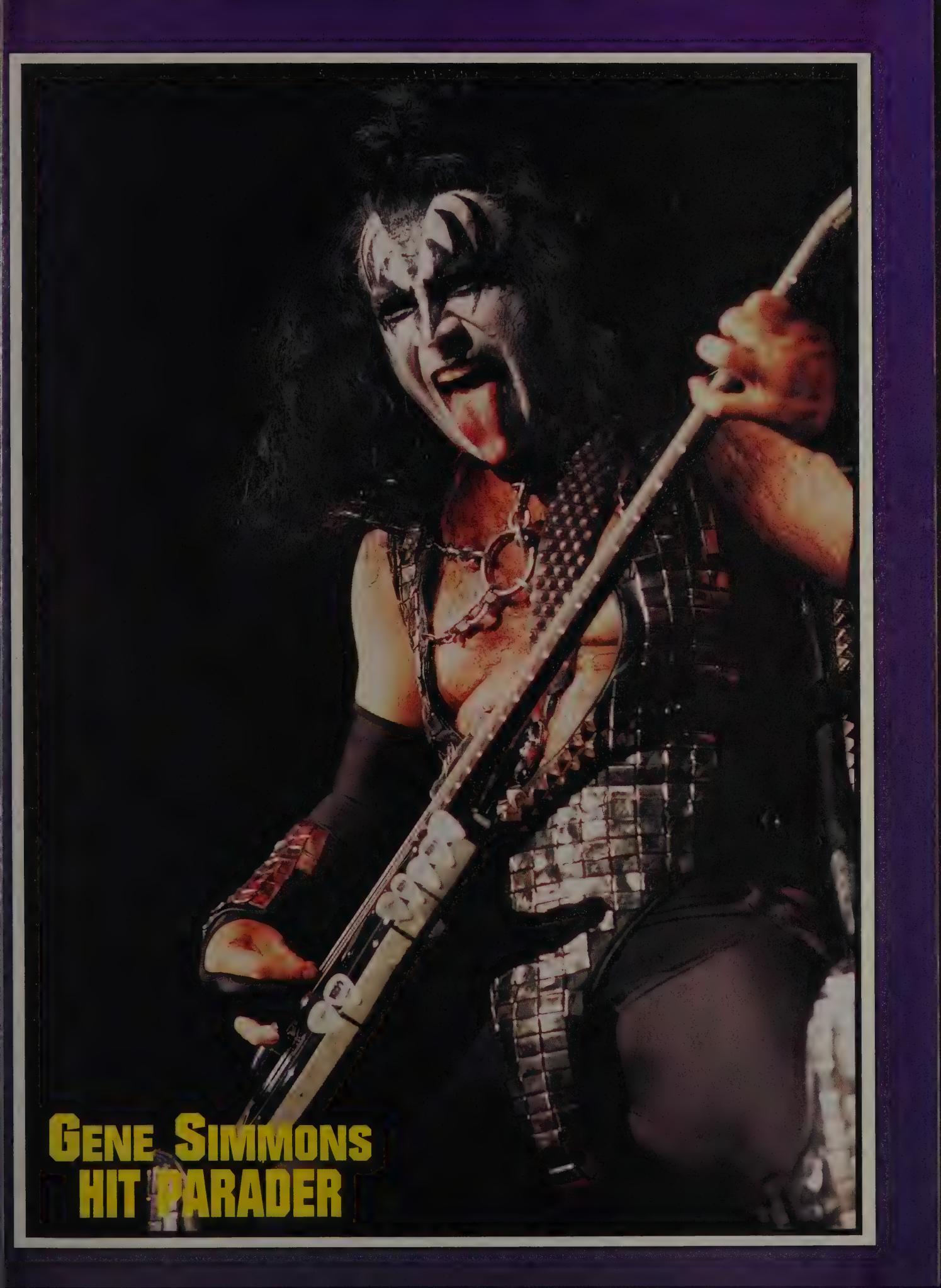
55. HENRY ROLLINS: Henry Rollins is a new breed of rock star. He takes care of the music, the business, the press, and just about every other aspect of his career. And amazingly, he handles all these varied tasks with a special skill that has turned this rock veteran into an "overnight" sensation.

54. VINCE NEIL: Nobody but nobody was more a symbol of the flamboyance and flash of the '80s L.A. scene than Motley Crue frontman Vince Neil. Despite the shifting tides of rock and roll tastes, this blond-haired vocalist remains among the most recognizable faces in rock.

53. ERIC CLAPTON: before turning into a supper-club superstar with his acoustic blues tunes, Eric Clapton was the original hard rock Guitar God. His work with the seminal power trio Cream still stands as an unmatched showcase for E.C.'s incredible dexterity and style.

52. DAVID COVERDALE: A total unknown when he was hired to be the vocalist in Deep Purple (then the most popular hard rock band on earth) way back in 1976, David Coverdale quickly emerged as a man with unique gifts. Over the years, his work with Whitesnake has kept him in the spotlight.





A high-contrast, black and white photograph of Gene Simmons, the bassist and co-lead singer of the rock band Kiss. He is captured in a dynamic, energetic pose, leaning into the camera with his mouth wide open as if he is singing or shouting. His iconic stage makeup is visible, with white paint on his face and a dark, textured leather vest. He is holding a guitar with a distinctive multi-colored pickguard and a microphone stand is visible in the background.

GENE SIMMONS HIT PARADER



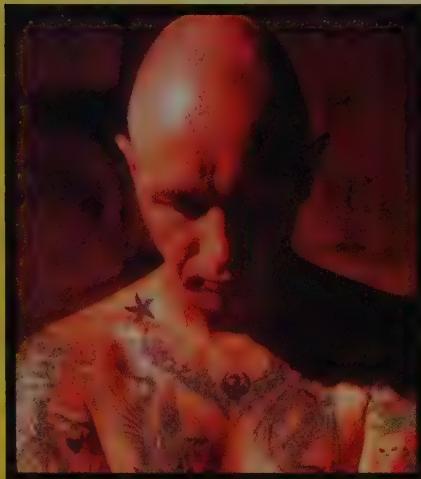
**JAMES
HETFIELD
HIT PARADER**

51. ZACH DE LA ROCHA: Rage Against The Machine's dynamic vocalist Zach de la Rocha has now established himself as one of the most potent performers of his generation. His stage gyrations perfectly reflect his band's politically-charged musical tributes.

50. K.K. DOWNING/ GLENN TIPTON: Here's our lone dual entry, done because it's impossible to think about one of these guitar greats without the other. Both played an equal and integral role in the success of Judas Priest, and together they helped develop the prototype for the tandem lead guitar, which would later become a hard rock staple.

49. ROB ZOMBIE: With his dreadlocks, raspy voice and unique songwriting style, Rob Zombie is a quintessential star of the '90s. These days Rob is taking a break from music in order to produce the latest of the *Crow* movies.

48. BILLY CORGAN: Yeah, his whining vocal style may occasionally remind you of a sick cat, but there's no denying that the Smashing Pumpkins' Billy Corgan is one shrewd dude! Now producing Marilyn Manson, Corgan seems well on his way to leaving a lasting imprint on the rock world.



47. ROB HALFORD: Few rockers have had more of a lasting influence on the sound and style of heavy metal than former Judas Priest vocalist Rob Halford. From his bikes and leather image to his incredible vocal range, Halford set standards that may never again be matched by a hard rock singer.

46. PAUL RODGERS: To many, this former Free and Bad Company singer still ranks as the greatest pure vocalist in rock history. Still going strong with a variety of musical projects, Rodgers' vocal powers remain as vital as ever.

45. JOE SATRIANI: Joe Satriani has established himself as one of the most creative post-Van Halen guitarists in the rock world. His fierce, diverse style and stinging, inventive lead runs stand as showcases for his six-string brilliance.

44. PHILIP ANSELMO: With his abundant tattoos, occasionally shaven head and muscular build, Pantera's Philip Anselmo is the quintessential tough guy rocker. But there's more to this Texan than image; he's got the vocal power to deliver the goods night-in and night-out.

43. FLEA: Flea is a character. In a rock world inhabited by some of the strangest people on earth, the Red Hot Chili Pepper/Jane's Addiction bass beater stands alone. His colorful attitude, however, shouldn't overshadow the incredible bass beating skills of this unique talent.

42. ACE FREHLEY: In the late '70s, there wasn't a rock and roll loving kid in America who didn't play air guitar along with the spine-tingling riffs of Kiss' Ace Frehley. The Space Ace had the style and the spirit to become a rock institution, something he's remained through both good times and bad.

41. JEFF BECK: If Jeff Beck had only been inspired to play his guitar as much as he was to play with his fleet of sports cars he may have become the biggest rock idol of all time. From his seminal days along-side Jimmy Page in the Yardbirds, through his groundbreaking solo work, this six string master has continually proven his genius.

40. JONATHAN DAVIS: Korn's vocal presence has taken what some might regard as minimal talent and marginal looks and combined them into a cover-boy persona. Yup, Jonathan Davis is a modern day rock star— someone who clearly makes the most of what he's got.

39. PERRY FARRELL: From Jane's Addiction to Porno For Pyros and back again, Perry Farrel has continually kept rock and roll on the cutting edge. The creator and organizer of the Lollapalooza Festival, Farrel has proven to have business smarts as well as rock brilliance.

38. PETER STEELE: Type O Negative's hulking, bass-beating vocalist has emerged as one of the decade's strongest rock personalities— both literally and figuratively. With his deep growl and mysterious image, he has become heavy metal's latest Prince of Darkness, a title that this Brooklyn native finds highly amusing.

37. GEOFF TATE: The owner of one of the most unique voices in rock, Queensryche's Geoff Tate has used his four octave range to catapult his unit to the top. While Queensryche's commercial light has dimmed a bit over the last few years, Tate's talent continues to impress.

36. STONE GOSSARD: The brains and guitar brawn behind the formation of Pearl Jam, Stone Gossard has developed into one of his generation's Guitar Gods, the guy who supplies the foundational strength for one of the '90s biggest bands. Often overshadowed by the mercurial Eddie Vedder, this guy deserves

all the attention he can muster.

35. TOMMY LEE: It's a tough job for a drummer to keep up with his bandmates when it comes to fan adulation. But that was never a problem for Motley Crue's Tommy Lee, perhaps the most charismatic drummer ever to sit behind a kit. And being married to the boudacious Pamela Lee hasn't exactly hurt his "Q Factor".

34. DANIEL JOHNS: At the tender age of 17 Silverchair's Daniel Johns had already become one of the most familiar faces in the rock world. This Australian sensation was originally dismissed by some as a "Baby Cobain" but it looks like he and his band may have surprising staying power.



33. GLENN DANZIG: With his defiant stance, muscular frame and willingness to tackle controversial song subjects, Glenn Danzig may well be every parent's worst nightmare. But he's also emerging as one of his generation's most important musical voices.

32. GAVIN ROSSDALE: Bush's charismatic leader has made quite a name for himself both in the rock ledgers— where his band has sold over 6 million units— and on the gossip pages, where he's been romantically linked with just about every female with a pulse.

31. TOM ARAYA: Tom Araya is the voice of hell. Slayer's vocalist/bassist has emerged as one of the most hallowed figures of the death rock scene, the most visible rocker in this bizarre metal sub-culture. Off stage, however, the mild-mannered Araya is far from the devil incarnate.

30. JOE ELLIOTT: Def Leppard's Joe Elliott evolved from a pudgy, wire haired singer in the late '70s into one of the mid-'80s major sex symbols. As the frontman for one of the most successful bands in rock history, Elliott's



smooth singing style and sexy stage moves have kept him on top for nearly 20 years.

29. LAYNE STALEY: Throughout his six years in the national spotlight, Layne Staley has mixed fame with infamy. His success has come from his emotive singing style with Alice In Chains, his failures have been brought on by his recurring problems with substance abuse.

28. LARS ULRICH: Lars Ulrich lives, sleeps and breaths Metallica. Since the band's formation some 18 years ago, nobody has been more obsessed with this group than its demon drummer. Doubling as the band's loquacious mouthpiece, Ulrich has attained a degree of notoriety few drummers can match.

27. SAMMY HAGAR: Sammy Hagar has been struttin' and strollin', rockin' and rollin' since the late '60s, but never was his fame greater than during the decade that he served as the dynamic frontman for Van Halen. But after leaving that band in 1996, Hagar's career has seemingly gone nowhere fast.

26. ANGUS YOUNG: Dressed in his trademark schoolboy suit, his cherry red Gibson SG strapped around his neck, 5-foot 3-inch Angus Young is every bit a star. AC/DC's legendary fret master has done more with three chords than anyone else in rock history.

25. KEITH RICHARDS: When one thinks about the quintessential rock star, the image of Keith Richards instantly springs to mind. Thin, haggard, a cigarette perpetually dangling from his mouth, the Rolling Stones guitar master is truly a living legend.

24. AXL ROSE: Despite being virtually absent from the rock world for the last four years, Axl Rose remains one of the most famous and controversial rockers of his generation, a walking powder keg of rock and roll dynamite that's liable to go off at any moment. Guns N' Roses' frontman has convinced millions of fans around the world that despite his many flaws, he is a walkin', talking rock deity.



23. SLASH: With his face-covering dreadlocks, his trademark top hat, and his usually shirtless presence, Slash just exudes rock and roll. Guns

N' Roses' notorious guitarist has traveled in rock's fast lane and lived to tell about it over and over again.

22. DAVID LEE ROTH: There was a moment in the early '80s when David Lee Roth was it—the biggest rock star in the world. A series of ill-advised moves, including leaving Van Halen for a solo career, led to the quick diminishing of Diamond Dave's star power.

21. JON BON JOVI: A true product of the MTV generation, Jon Bon Jovi came to represent everything that was both good and bad in rock and roll in the mid-'80s. His good looks



turned girl's heads around the world, and his radio-ready songs were the anthems of a generation. But, at the same time, he came to represent a softening of the hard rock front.

20. GENE SIMMONS: When he stands on stage with Kiss dressed to the hilt as "the demon" Gene Simmons is the ultimate symbol of everything great about rock and rock. He remains the fire-breathing, blood spouting fantasy that every guy wants to be and every girl just wants.

19. BON SCOTT: The legend of AC/DC's late, lamented vocalist grows with each passing year. Suffice it to say nobody was rowdier both off stage and on than this tattooed, hard drinking, razor-voiced Scotzman who died from overexposure in his car after a heavy night's imbibing.

18. DAVE MUSTAINE: Dangerous Dave Mustaine loves the spotlight. He loves being the center of attention. He loves being *the man*. During his time with Megadeth, Mustaine has proven himself to be one of the most dramatically appealing figures in rock history.

17. NIKKI SIXX: Nikki Sixx was—and is—the brains behind the '80s most successful hard rock attraction, Motley Crue. His clever song writing, and innate understanding of his audience allowed the dynamic Sixx to emerge as a somewhat unwitting spokesperson for his generation.

16. JIMMY PAGE: Jimmy Page was much more than the guitarist in Led Zeppelin. He was the business-savvy mind that first understood the power of taking old blues riffs and amplifying them beyond the point of immediate recognition. He remains the true father of heavy metal.

15. CHRIS CORNELL: Former Soundgarden vocalist Chris Cornell may just be too talented, too sexy and too dynamic for his own good. He wants everyone's focus to stay squarely on the music he creates rather than on the sundry bits of fluff that so often go along with celebrity. Tough!



14. PAUL STANLEY: Paul Stanley has remained a quintessential rock god for the better part of 25 years. Neither time, nor increasingly spotty album sales, have done anything to tarnish the star power of Kiss' Star Child.

13. MICK JAGGER: Mick Jagger is the rock star even your parent know. Hell, maybe even your grandparents know him—and they may have even seen the Rolling Stones at some point during their 35 year reign. Still going strong, the rubber-lipped, swivel-hipped Jagger remains a true rock icon.

12. JOE PERRY: What his idol, Keith Richards, is to Mick Jagger, Joe Perry has been to Steven Tyler. Keith and Mick were the Glimmer Twins; Joe and Steven the Toxic Twins. But Perry need not take a back seat to anyone; he remains the heart and soul of Aerosmith.

11. SCOTT WEILAND: Stone Temple Pilot's once-and-future vocalist, Scott Weiland (yes, he has confirmed that STP still lives!), seems to dread the thought of stardom. Yet, when the stage lights go up, the video camera goes on and the studio mikes are live, there are few more dynamic performers anywhere.



10. ROBERT PLANT: What would a generation of singers have done if they hadn't had Led Zeppelin's Robert Plant to emulate? His lionine tresses, his open-shirted stage stance and his banshee wails have served as the structural elements upon which the classic metallic singing style has been built.



9. EDDIE VAN HALEN: Perhaps only Jimi Hendrix has played a more important role in shaping the sound of rock and roll guitar playing than Eddie Van Halen. His trademark "hammer on" technique, and virtuosic skills have kept him at the very pinnacle of success for more than 20 years.

8. JIMI HENDRIX: Jimi Hendrix was the Electric God. A high steppin' jive-talkin' black dandy who also happened to be the greatest guitar player this planet has ever seen. Rock and roll had never experienced anything like him before... nor has it seen his equal since his tragic death in 1970.

7. TRENT REZNOR: Few rock personalities are as mysterious and as controversial as Nine Inch Nail's main man, Trent Reznor. However, despite his notoriety, it remains to be seen if he's on his way to becoming one of the most important figures in rock history or merely a musical footnote.

PHOTO: ANNAMARIE DISANTO

PHOTO: GREGORY ERICKSON

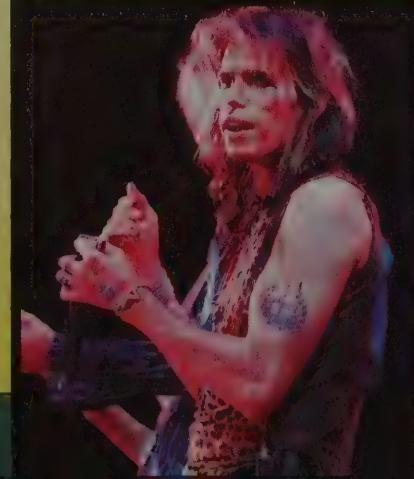
6. JAMES HETFIELD: He may not be the greatest guitarist in the world, nor is he a legendary vocalist, but when it comes to pure song writing talent, Metallica's James Hetfield has got most of 'em beat. As the center of the Metallimen's musical attack, Hetfield seems to possess an innate sense for creating great rock and roll.



5. KURT COBAIN: Who knows how big a star Kurt Cobain could have become? In three short years he had led Nirvana to the very apex of the rock world. But the pressures of stardom proved to be too much for this Washington-state native who blew his brains out in 1994.

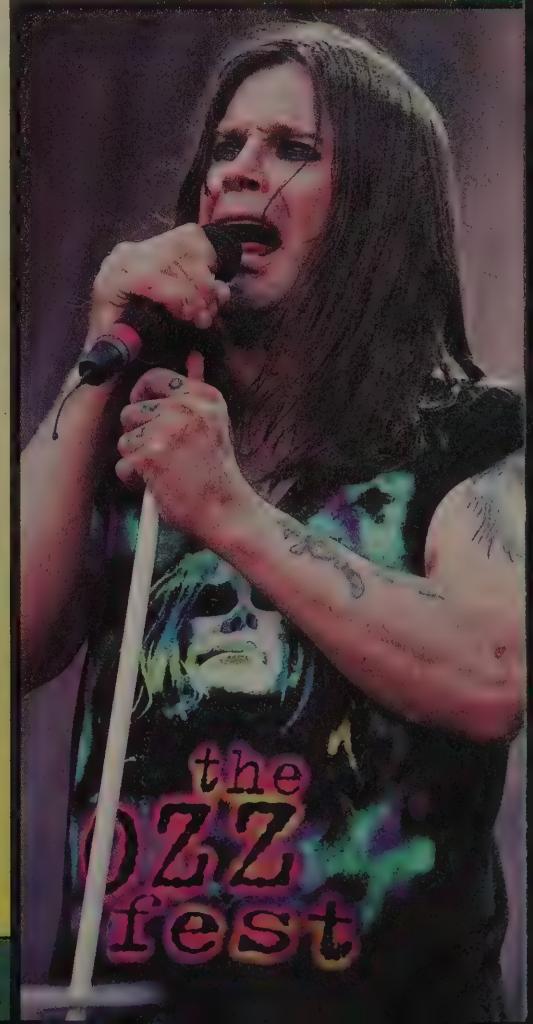
4. EDDIE VEDDER: Eddie Vedder is a mystery wrapped inside an enigma. Pearl Jam's vocalist has made a career out of being both a reclusive, angst-riddled personality, and one of the most dynamic singers the rock world has ever known. No one can doubt that Vedder pours his heart and soul into every note he sings.

3. STEVEN TYLER: Aerosmith's main man has surpassed all his idols in terms of being the ultimate rock and roll star. Over the years he's proven himself to be the most dramatic and dynamic personality in the world. While it sometimes seems as if Tyler is omnipresent with his constant appearances in magazines and on MTV, there's no question that this amazing talent can handle it all with ease.

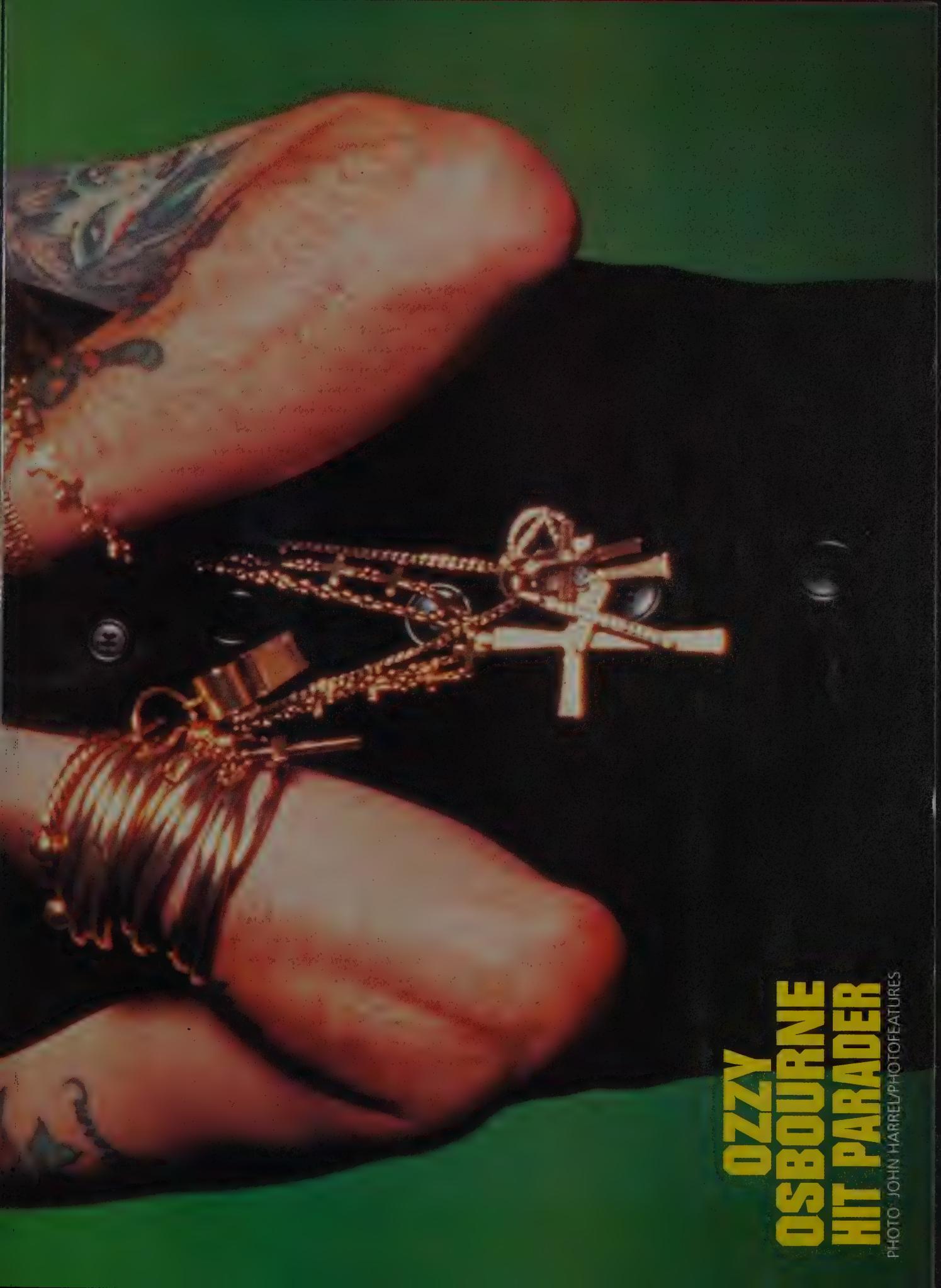


2. MARILYN MANSON: He's creepy, he's kooky, he's the biggest rock and roll star of the '90s—he's Marilyn Manson, of course! For sheer over-the-top rock eccentricity, few performers have ever flaunted their individuality with the flair and the outlandish grace of Mr. M.

1 OZZY OSBOURNE: Ozzy Osbourne has been known by many names during his 28 years career: The Metal Madman, the Lovable Loon, Conductor of The Crazy Train. But mostly the Wizard Of Ozz has staked his reputation on being the Metal Godfather, the single most successful performer in the history of hard rock.







OZZY OSBOURNE HIT PARADER

PHOTO: JOHN HARREL/PHOTOFEATURES

SCOTT WEILAND

Scott Weiland was a ball of nervous energy. The now-razor-thin vocalist couldn't stop fiddling with a plate of fruit that sat in front of him. Nor could he sit in his overstuffed desk chair without absent-mindedly rocking back and forth. Then he had to jump up to adjust the controls on a vintage mini-amp that sat in the corner. "Listen to this," he cried as he grabbed a nearby guitar and started to play a three-chord riff over and over again. "That's the first thing I came up with when I got out of rehab. It just sorta came to me and it reminded me of something you might hear on a classic Rolling Stones record." With that Weiland tossed the guitar aside, took a quick swig from a glass of diet drink, and again began toying with what appeared to be either a hunk of slightly over-ripe cantaloupe or a piece of really strange-looking cheese.

With even a slight understanding of recent rock and roll history, it's easy to understand all of Weiland's high-energy excitement these days. After years of battling the demon of drugs, the once-and-future singer of the Stone Temple Pilots seems like he's finally got a solid grasp on his life. Finally free of his addictions, and thrilled to be out promoting his first solo disc, **12 Bar Blues**, the dynamic frontman can barely contain his super-charged octane flow. There don't seem to be enough hours in the day for Mr. W to complete everything listed on his bulging agenda. He wants to tour behind his solo disc. He wants to star in movies. He wants to get back to STP—a band he promises is still *very much* alive and well. To say the least, these are exciting times for a guy some had already written off as yet another casualty of the rock and roll lifestyle.

"Yeah, it came close to being very dangerous for me," Weiland admitted. "But I'm in full control now, and I'm enjoying every second of what's going on. I'm really on a health kick, and that's got me more focused on the music I'm making than ever before. All the energy I feel is because I'm working out, eating right and really enjoying what I do."

Weiland's new-found philosophy is certainly in sharp contrast to the down-at-the-mouth attitude that characterized most of

BY WINSTON CUMMINGS

his initial stint with STP. There, the band's other members—Rob and Dean DeLeo and Eric Kretz—often found themselves coming face-to-face with a tempestuous, unpredictable singer, one who often didn't show up on time, and slacked off when he did. Despite the Pilots selling more than ten million copies of their first three albums, this conflict led to highly publicized battles taking place within the group. Those internal fights eventually lead to what now appears to be a temporary break-up, with Weiland pursuing his solo interests and the rest of the group going off on their side project, *Talk Show*. While Weiland now blames many of his past problems on his drug predilections, he still offers no excuses for his past behavior.

"I'm really on a health kick, and that's got me focused on music."

"I understand how everyone else in STP reacted to me," he said. "I understand their anger. But I only wish they had showed a little more tolerance with me. But that's hopefully in the past. We will definitely be getting back together once I complete doing what needs to be done to support **12 Bar Blues**, and they finish their tour with *Talk Show*. I know things in that band didn't turn out exactly the way they had planned. They were hoping to do arenas—just like STP had done. But that's the way it goes."

Indeed, that *is* the way it goes in the often unpredictable world of rock and roll. Nobody ever knows for certain what may transpire when members of a highly successful band head off on their own. One side or another may founder, while another may strike the commercial mother load. But in the case of the still-apart members of the Stone Temple Pilots it looks like the sum total of that band's musical existence far outweighed the group's individual parts. While *Talk Show*'s debut album was a nice, highly competent dose of rock and roll basics, it clearly lacked the characteristic bite of STP. And while **12 Bar Blues** is an

extremely interesting effort in its blend of unconventional musical reactants, it too is a far cry from vintage Pilots. In fact, if truth be known no one seems particularly upset about the notion of STP reforming in the near future—least of all Scott, Dean, Rob and Eric...along with the highly relieved staff of their record label.

"I heard all the talk about how the band had supposedly broken up," Weiland said. "But it never came from me, and it never came from Dean or Rob. It was mostly just assumptions by the media or whoever does such things. Obviously some of it was based in well-founded information—that we weren't working together and we weren't even talking for quite a period. But I always had every intention of returning to STP, and I think so did everyone else in the band."

Perhaps their time apart, and their widely divergent solo efforts, will add a certain freshness to STP's attack once the band members finish their current responsibilities and once again join forces. Indeed, Weiland has gone out of his way to promise that the next STP disc will be the "heaviest thing we've ever done—the kind of album that will remind you of classic Black Sabbath." Whether such words were said with straight-faced sincerity, or designed merely to pull one's leg remains to be seen. But it does seem apparent that by late-'98 the Stone Temple Pilots will be together again—and rocking at a feverish pace in their attempts to make up for lost time. It's now been three years since the band released their last studio album, and nearly two years since they last stood together on the concert stage. Even though Weiland still wants everyone to pay careful attention to his solo project, he's far from shy when it comes to discussing his on-going love affair with the music he's helped create with STP.

"There was something very special there—and it still is there," he said. "I'm sorry that there ever had to be these delays and inconveniences, but I know that good things come out of them. One of those good things is **12 Bar Blues**. It's not supposed to compete with anything I did with STP. It's just another side of me. I know a lot of people want me to get back to the side their more familiar with—and now it looks like that should happen really soon."

PHOTO: RICK GOULD/ICP

Twist of fate

52 HIT PARADER



Scott Weiland
HIT PARADER

THE
LIVE
CER-
TIFICATE

By any reasonable measure of acclaim, adulation or just plain attention, Aerosmith should be sitting on top of the world. After all, their most recent disc, **Nine Lives**, has been one of the most critically praised efforts of their long and storied career. Their seemingly-never-ending world tour has entertained packed houses from the hustling streets of Tokyo to the backwater burbs of Topeka. And they continue to win awards from all quarters for both their on-going studio creativity and their ever-increasing video brilliance.

Yet for all the good that has come the way of Steven Tyler, Joe Perry, Brad Whitford, Tom Hamilton and Joey Kramer during the last year, apparently all is not as pristine as perhaps it should be in the always tumultuous world of Aerosmith. No, the band isn't suffering through any personal problems—certainly not the kind that almost ruined their career in the late '70s and apparently threatened to sidetrack it yet again as recently as 1995. And they're not at war with their management—something that has occurred on no less than two previous occasions in the band's hallowed history. This time the problem the group faces is one that is far more basic and perhaps one even more difficult to fathom.

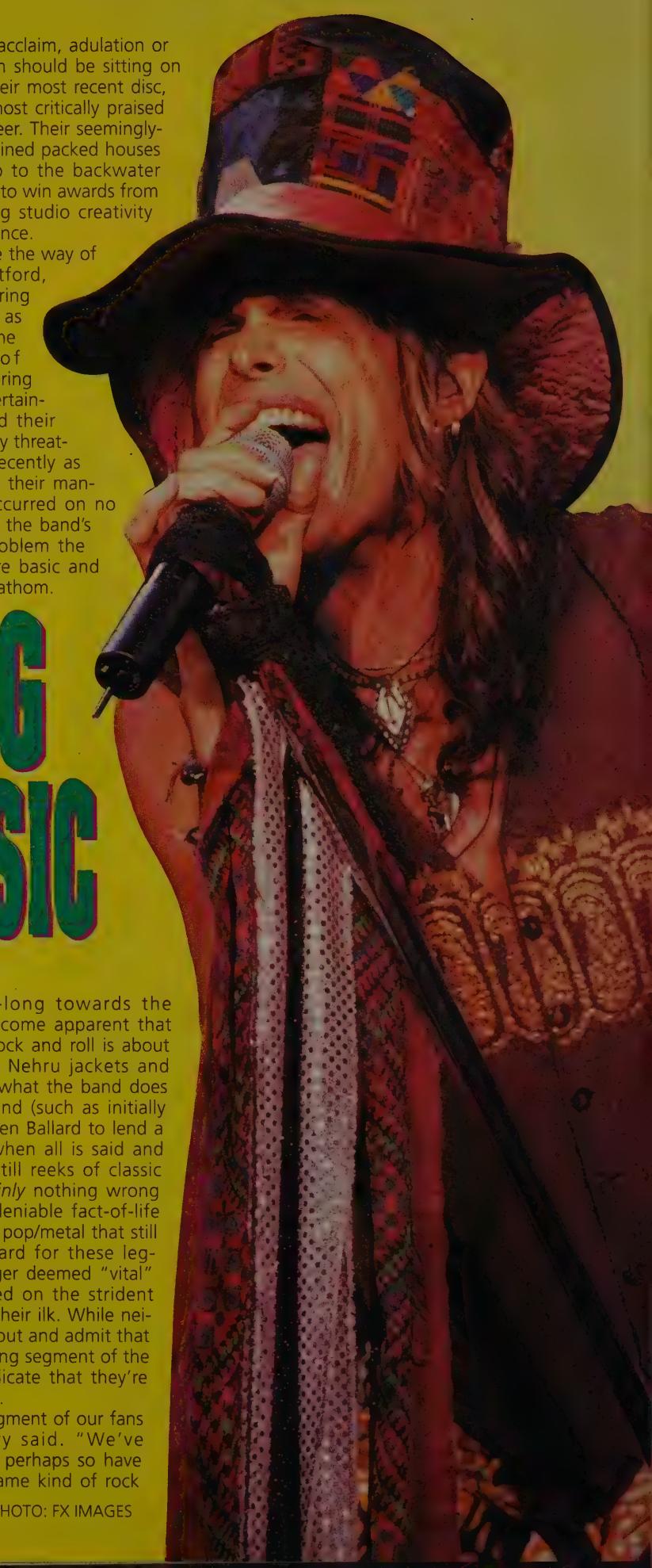
FACING THE MUSIC

BY DEREK WHITE

You see, as we hurtle head-long towards the approaching Millennium it has become apparent that Aerosmith's brand of silicon slick rock and roll is about as out of step with the times as Nehru jackets and leisure suits. Seemingly no matter what the band does in an attempt to update their sound (such as initially bringing in au-courant producer Glen Ballard to lend a helping hand with **Nine Lives**), when all is said and done, the resulting musical mix still reeks of classic mid-'80s Aerostuff. There is *certainly* nothing wrong with that. But it is an almost undeniable fact-of-life that the distinctive brand of bluesy pop/metal that still represents the ultimate calling card for these legendary Boston Bad Boys is no longer deemed "vital" by a young rock audience weaned on the strident alternative sounds of Nirvana and their ilk. While neither Tyler nor Perry will come right out and admit that Aerosmith is now geared for an aging segment of the rock populace, their words do indicate that they're not totally unaware of the situation.

"I like to think that a large segment of our fans have grown up with us," Perry said. "We've changed a bit over the years, and perhaps so have they. But at heart we're still the same kind of rock

PHOTO: FX IMAGES



"A large segment of our fans have grown up with us."

and roll band we've always been—and those fans appreciate us for that. We try and bring new elements into our sound every time we go into the studio. There's no point in just repeating what you've done before. But at least as far as I'm concerned, we're still basically a blues band, and I'm very proud of that."

Despite the obvious merits that their music still possesses, and despite all of the positive media reaction generated by **Nine Lives**, it seemed to many as if Aerosmith's career has reached a critical juncture in 1998. Some have even begun to wonder if there's anything this quintessential quintet can do to once again revitalize their slightly sagging commercial fortunes. The obvious answer to such an apparently benign question is a definitive YES! At any given time, in any given place, the Aero force are merely one radio-or-MTV aided hit single away from regaining the kind mega-stardom that some may state is now well in their past. But until such a hit arises (and, despite multi-million-dollar label efforts, it wasn't *Pink* or *Taste Of India* or *Falling In Love Is So Hard On The Knees*—though perhaps it should have been), the group's rock and roll fortunes will continue to founder in a sea of faceless rock and roll discontent.

Of course, this is far from the first time Aerosmith has faced such a career cross-roads, and it probably won't be the last. In the past, however, the band members too often ran away from such problems, choosing to either drown their dismay in substance abuse or avoid them completely by simply temporarily severing ties with the Aero corporate structure. But today, with their heads clear and their eyes bright, there's no way to avoid this latest dilemma—and clearly no particular reason to do so. The simple fact is that by mid-1999 or there-about, the next Aerosmith album will come our way. And if their current record label doesn't like the fact that it may only sell a million copies—generating net revenues that barely manage

Steven Tyler:
"It's still the five of us
who have to make the
tough call."

to cover the band's hefty video budgets—the band's attitude is that it's just too damn bad!

"The people we've worked with on **Nine Lives** have been incredibly supportive of everything we've wanted to do," Tyler said. "But at the end of the day, it's still the five of us who make the final call when it comes to what's best for Aerosmith. We delivered a great album this time, and the videos we've done have been a lot of fun. We learned a long time ago that you can't please everyone, but I know that we've been very pleased by everything that's gone down."

So is there reason for the rock fans of the world to worry about Aerosmith? Nah. When it

comes to handling the pressures of stardom and dealing with the headaches of commercial success (or a lack thereof), these guys have been there and done that long before many of their current crop of followers were even born! A little diversion like selling "only" a million albums (still a very impressive achievement in today's confused and diluted rock and roll atmosphere) is *nothing* compared to what this band has already survived during their 25-year career. No matter what anyone might say and no matter what anyone might do, you'd be hard pressed to ever come close to knockin' the perpetual smirk off of Tyler's rubbery lips. He knows better than anyone that Aerosmith has already forgotten more about playing great rock and roll than most other bands will ever know.

"We just keep on doing what we do," he said. "There's no pressure on us other than the pressure we place on ourselves. We're still the ones we have to satisfy, and we figure if we can do that, then just about everyone else should be satisfied too."

Joe Perry:
"We've
changed a
bit over the
years, and
so has our
audience."



PHOTO: ROSS HALFIN/PHOTOFEATURES

Nothing seems to faze Jerry Cantrell. The long-haired guitarist from Alice In Chains appears to always have life by the proverbial balls, no matter how up or down his career fortunes may be at any given moment. Thankfully for Cantrell, there have certainly been more "ups" on his business resume than "downs", especially in light of the eight million albums the Chains have sold this decade. But with the band remaining in an extended period of disrepair, Cantrell's attentions have now turned in a new direction—towards his first solo disc, **Boggy Depot**. Featuring the hard-edged riffs as well as the poignant lyrical forays that fans have grown to expect from Cantrell, aspects of the album understandably remind many of classic Chains. But the ever-cool Mr. Cantrell wants us all to know that this is clearly *his* effort—not a band project. Recently we discussed this solo disc, as well as a variety of other relevant topics, with Cantrell during a brief stop-over in New York.

JERRY CANTRELL

BY ANDY SECHER

ALL BOGGED DOWN

"Alice In Chains hasn't broken up, but there certainly isn't anything planned."

Hit Parader: It seems like rumors have circulated about this album for years. How long have you been planning it?

Jerry Cantrell: It just seems like it's been in the works for years. Actually, we started work on it last April and had it done in November. I didn't see any reason to rush it because it was the most important thing on my agenda at that time. I wanted to make sure it was as good as I could possibly make it. Maybe one of the reasons that there's been some talk about a solo album from me is that I've had some of these songs since Alice did their last album. The band didn't want to do 'em, which is fine, so I decided to keep 'em for myself.

HP: If Alice In Chains had been working regularly over the last four years, do you think you would have ever recorded an album like **Boggy Depot**?

JC: That's hard to say. All I know is that I felt like this was the right time for me to do this. Not everything I wrote was recorded by the band; that's the way it worked. We'd all bring in things and bang 'em around a bit and then all have a say about which ones we wanted to use and which ones we didn't. This time obviously it was up to me alone. That was really strange. Even though Sean (Kinney) and Mike (Inez) were around a lot of the time while we were recording the album, it was my call.

HP: We've mentioned Alice In Chains a few times already. What's up with the band?

JC: To be honest, not much. We haven't broken up, and we won't do that. But on the other hand, there's absolutely nothing planned as far as recording or touring. We want to keep the door open at least a little and then see what happens. But I'm not sad about that. We made our stand. It got a lot bigger than we ever dreamed it would. If that's our legacy, it's one I'm really proud of. I'd like to think there'll be more, but I just don't know. That's

why I've done this album at this time.

HP: Is it intimidating to have to compete with the daunting aura that the Chains created?

JC: I'd rather think of it as being exciting. There's nothing that the band accomplished that I'm not incredibly proud of. So to have an album come out with my name on it, and have it compared to Alice In Chains, is actually a great compliment. I think the fans have responded well to it, and that's the most important thing. I know that I did everything I could to make this a great record, but it's always up to the fans to decide whether or not I've succeeded.

HP: Where did the title **Boggy Depot** come from?

JC: My mom comes from the state of Washington, but my dad lived down in Oklahoma, so I'd visit him down there quite a bit. There was a place right near where he lived called Boggy Depot, and I always thought it was a cool name. That's where my roots are, and since this album shows off a lot of my musical roots, I thought that name worked in very well.

HP: Were there any big surprises for you while recording this album?

JC: It was certainly different than recording with the band. Every decision was mine and mine alone, and that made a difference. I was

a little surprised that it took a little while for me to get my chops back. I hadn't really played seriously in a while. And then having to sing all the time was really strange. Your voice gives out on you—a guitar never does.

HP: Speaking of singing all the time, how are you going to handle it when you go on the road as a solo performer?

JC: Hopefully, I'll handle it. I'm not used to doing that much singing every night, but I hope I'll get myself in condition to handle it before we even play the first show. I figure we'll go on the road in May and stay out there for as long as we can. Maybe we'll play some bigger places as an opening act, and we'll also play some clubs and things where we can really stretch out and play whatever we want.

HP: Do you think you'll be playing any Alice In Chains songs on stage?

JC: There was a lot of talk about that. There's over an hour's worth of material on **Boggy Depot**, so it isn't like I'm desperate for material. I could just play those songs, do a little more talking, throw in a guitar solo or two and have a pretty full set. But we all talked about it, and we probably will be doing a few Chains songs—ones that I wrote and sang on.

HP: We know that Sean Kinney is on the road with you, but not Mike Inez. Why?

JC: Certainly that's nothing against Mike. He was on three songs on the album, and together we have great chemistry. But I just figured that with Sean and Mike up there with me, the focus wouldn't be on the music, it would be on "Where's Layne?" I know that question is going to come up; but I don't want to make it the story of the tour. Having both Sean and Mike on the road with me would just have been too much.

HP: Are you getting fed up with everyone wanting to talk about Alice In Chains rather than **Boggy Depot**?

JC: Actually, they want to talk about both, and that's fine with me. As I said, I'll always be very proud of what we did in Alice In Chains. If we get the chance to do more at some point in the future, then that's fine. If we don't, then that's fine as well. The time was right for me to do something on my own—it's been three years since the last Chains albums and four years since the last tour. Sometimes in life you've just got to move on.



THE
CABLE CO.

JERRY
CANTRELL
HIT PARADE

Stabbing Westward are primed and ready to make their run at big-time success. Following the gold-selling exploits of their 1996 release, **Wither Blister Burn & Peel**, this L.A.-via-Chicago quintet have returned to the scene with **Darkest Days**, an aptly titled disc that features a series of insightful, incisive tunes that delve into the depths of the human condition in S.W.'s uniquely powerful way. Yet, despite the fact that the band enjoyed strong media support for their last effort, despite that album's strong commercial performance, and despite their near-constant appearances on MTV, band leader

"This album is certainly different—both for us and from anything else that's out there," Hall explained. "From the time our last came out to the time we started on this one, we had spent more than a year playing live on an almost nightly basis. That really focuses you in on the strengths of your band, and we utilized those strengths on this album. The **Wither Blister** album was a lot heavier than our debut, and this is a more severe album than the last one was—but it's a true reflection of where Stabbing Westward is musically."

Formed by Hall and Flakus in the college town of Macomb, Illinois back in 1986, it's

STABBING WESTWARD OUT OF THE DARK

BY RICH MAJOR

Cristopher Hall still feels that his band has a long, long way to go before they attain the kind of recognition they seek.

"The last album certainly helped people notice us," he said. "But I don't think we're a household name by any stretch of the imagination. I'm not sure if we'll ever be one of those band-on-everyone's-lips kind of groups. Maybe our sound is too strong, our message too dark for mass appeal—I don't know. There are some people who've heard of us—but there are still a lot of people who haven't."

Perhaps you've heard of Stabbing Westward...perhaps not. If you have, then you understand how the powerful, emotive song stylings of this quartet have touched a responsive chord within ever-growing hordes both in the U.S. and abroad. If you haven't, then get with the program! Now, with the release of **Darkest Days**—their third album—vocalist/guitarist Hall, guitarist Mark Eliopoulos, keyboardist Walter Flakus, bassist Jim Sellers and drummer Andy Kubiszewski have constructed a series of tight, inventive, intriguing numbers that manage to simultaneously pay homage to the noble traditions of rock and roll and the pioneering spirit of bands like Nine Inch Nails.

"The last album made people notice us—but we're far from a household name."

been a long, often arduous, and always unpredictable sojourn for the guys in Stabbing Westward. During the group's formative days, members drifted in and drifted out on an alarmingly regular interval, with only a few (including future Nine Inch Nails drummer Chris Vrenna) making any sort of significant impact. The band shifted back and forth between being a four-piece and a five-piece, and in the early '90s began experimenting heavily with computer enhanced sounds and programmed musical statements. While such ventures proved difficult to reconstruct on the concert stage, Stabbing Westward slowly began to evolve into one of the top unsigned club attractions in mid-America.

After years of struggling in relative obscurity, however, one of the group's demo tapes finally landed on the desk of a major label record honcho who convinced the band (as if they needed much convincing at this point) to journey to London and record some more demos. Those tapes soon led to the recording of the group's debut effort, **Ungod**—a record that won them universal praise as well as prestigious touring gigs with the likes of Prong and Killing Joke. In fact, the record became so big in England that soon after its release in 1994, Stabbing



Westward was offered a main stage performance at the historic Redding Festival, a show that Hall recalls as being one of the highlights of the group's career.

"To stand on stage in front of a sea of people and have them respond to what you're playing is truly a mind-blowing event," he said. "By the time we had gotten to Redding we had been on the road long enough to have total confidence in our live show, but you still just never know how a crowd is going to react to you. That crowd responded really well, and that gave us a great deal of confidence, which is exactly what we needed at that point in our career."

Upon returning to America, and undertaking additional road outings, the band began to come to the conclusion that they wanted to "heavy-up" their sound on their

PHOTO: DEAN KARR



Stabbing Westward:
"Maybe our sound is too
strong for mass appeal."

sophomore release, **Wither Blister Burn & Peel**. There, on such songs as *What Do I Have To Do?* and *I Don't Believe*, the group took the various musical lessons learned on the road and successfully parlayed them with the imaginative studio spirit they already possessed. In the process they created one of the 1996's most challenging and sophisticated hard rock recordings.

Now, with the appearance of **Darkest Days**, Stabbing Westward has taken the commercial foothold provided by their previous release and attempted to climb over the top. Such new tunes as *Save Yourself*, *Haunting Me* and *Torn Apart* (a version of which appeared on the recent *Spawn* movie soundtrack), blend the band's fondness for technology with straight-ahead rock energy to emerge with a style that's bursting with unbounded energy and sur-



Cristopher Hall:
"We like making music different
from anything else out there."

PHOTO: DEAN KARR

prising aggression. Aided by renowned producer Dave Jerden (of Alice In Chains and Jane's Addiction fame), S.W. has created an album that may well end up shooting them right into the contemporary rock stratosphere. While Hall scoffs at such a notion, he isn't shy about admitting that he and his bandmates feel supreme confidence about the music contained on their latest release.

"Each step of your career is so interesting," Hall reflected. "In many ways it reminds me of going to school. You start off just being satisfied playing in clubs, then you graduate to landing a record deal. Putting out our first album was like getting out of high school. The next one is like graduating from college. Now that we've established ourselves a little bit, it's time to really step out and show what we can do."

OVER THE EDGE

BY VINNY CECOLINI

MORE THAN A YEAR after his acrimonious split from Sepultura, guitarist/vocalist Max Cavalera has returned with Soulfly. Although the name might lead some to surmise he has headed in a retro-70s R&B direction, the band's self-titled debut is actually an eclectic mix of metal, blistering fast hardcore, punk, traditional Brazilian sounds and Santana-ish instrumentals.

"My intention was to create an album that could change at any moment and take listeners in a different direction without losing their interest," explains Cavalera.

An admitted perfectionist, Cavalera delayed the album a number of times to remix and remaster its fifteen tracks.

"We kept wanting to make it better," he explains. "The creation of the album involved way more than the four guys who make up the band. It was a project that took more time to put together than a normal record. I think it was worth it in the end, because the fans will get the chance to hear something richer inside a fuller sound. I didn't want to copy myself, so I pushed myself to the limit

seeing what I could accomplish."

With a host of guest appearances that include Fear Factory's Dino Cazares, Christian Olde Wolbers and Burton C. Bell, Deftones' Chino Moreno, Limp Bizkit's Fred Durst and Dub War's Benji (who duets with Cavalera on *Prejudice*) it would be easy to conclude that Soulfly is Cavalera's solo debut. But Soulfly is a bona fide band that includes former Thorn drummer Roy Mayorga, former Chico Science guitarist Jackson Bandeira and bassist Marcello D. Rapp.

"Roy and I locked in from day one," recalls Cavalera. "We used to jam from time to time when I was in Sepultura. I knew the second we started this band that Roy was the guy. Marcelo was a roadie for Sepultura. We used to jam a lot in hotel rooms when we were on the road. He'd rather stay in a hotel and jam than go out and party. He's a great bass player, but none of his bands worked out. So I gave him the chance to show off his talents to the world. I think his groovy heavy bass playing is going to influence musicians in the years to come. Jackson Bandeira had not played any-

thing heavy until he hooked up with us. It's cool to watch him add his style into our music. He enjoyed the recording process so much; he was like a little kid in the studio. He's a really talented guitarist who doesn't need to show off every second, but when you watch him play, you know he is playing from his heart."

Cavalera admits that he almost went crazy trying to come up with a name for his new band before settling on the unusual moniker Soulfly.

"I nearly went insane trying to come up with a name for the band," he laughs. "We flipped through hundreds of books looking for something. We'd find a name we liked—such as *Manifesto*—get excited, and discover it was trademarked. So I came up with a name that was not in a dictionary. Soulfly fits the band since the music came from our souls. It's definitely a different name than Sepultura, indicative of the different phase I am entering."

"The great thing about Soulfly is that we can continually change. When I first came up with the concept for Sepultura's *Roots*, a lot of people didn't get the title. They assumed it had something to do with reggae. But they ended up connecting the name to the Brazilian percussion I put on the album. It will be the same with Soulfly. Right now some people may be thinking that the name is light and about soul music, but we are going to turn the meaning of the words soul and fly into something different."

The band will begin their first world tour this Spring and are considering an





TESTAMENT

invitation to join the European version of Ozzfest [headlined by either Ozzy Ozbourne or the reunited Black Sabbath] this summer.

"I want to make up for the nearly two years that I have not been touring," says Cavalera. "If something comes along that we can put our names on, we'll do it. But we're also planning to do our own headlining shows or co-headline the States with Fear Factory or the Deftones."

IT HAS BEEN OVER a decade since Testament emerged from the Bay Area music scene with their legendary debut, **The Legacy**. Now, with the release of the band's long-awaited greatest hits package, **Sign of Chaos: The Best of Testament**, frontman Chuck Billy looks back on their career so far.

"The first album was issued through Megaforce the legendary New Jersey independent label that also released the debuts of Metallica and Anthrax," remembers the vocalist. "Prior to that, the band was known as Legacy. I came aboard when Steve Souza quit to join Exodus, so the material was already written by the time I joined."

While the band were recording their debut, they discovered that a rhythm and blues band already owned the rights to the name Legacy. Former Stormtroopers of Death/Method of Destruction frontman Billy Milano suggested they adopt the moniker Testament.

"**The Legacy** was a special record," says Billy. "We toured Europe behind it

and wrote the second album while on the bus. **The New Order** [1988] was similar to our debut, but a little thrasher. We became more confident songwriters. We got a lot of good tours off of that record, after which we began work on *Practice What You Preach* [1989]."

Largely regarded as Testament's best record, the album featured the radio hits *Practice What You Preach*, *Perilous Nation* and *Ballad*. "The record was a little more polished than our previous two efforts and we had started to achieve a degree of popularity," continues Billy. "We began to get airplay on MTV and on radio, but Megaforce became a subsidiary of Atlantic Records] and we fell into that loop that bands get sucked into when major labels start pressuring them into doing what they want: more ballads, and more commercially accessible songs.

We hadn't played live much in support of the album, so when we were offered a slot on the Clash of the Titans tour later that year we immediately accepted. But Atlantic refused to give us tour support unless we put out a new album. We went home and wrote *Souls of Black* [1990] in five weeks, jumped in the studio and recorded it in six weeks. Less than twelve weeks later we had product in hand. It was ready just in time to go off on tour. Although the album may not sound rushed, we wished we would have had more time to put it together. If we would have had another three months, we could have taken things one step further.

"What followed was **The Ritual**

[1992], the last album to feature the original Testament line-up [Billy, guitarists Eric Peterson and Alex Skolnick, bassist Greg Christian and drummer Louie Clemente]. Both Louie and Alex wanted to go in a more commercial, mainstream direction. Me, Eric and Greg wanted to continue expanding our metal sound.

"You can really hear the conflict on the record. When we wrote the record, Alex was on the road with Stu Ham. When he got home, we showed him the songs and he disagreed with most of it. The record ended up being really toned down. To me, **The Ritual**, is a stale vocal record. My vocals always get a vibe off of the music. The album had good songs and a good production, but it didn't excite me. When Alex admitted that it was going to be his last album with us, we were shocked for a minute, before realizing we could be heavy again.

"On **Low** [1994], we took our first step back in a heavier direction. Eric had written riffs with Alex in mind, but now that Alex was gone the sky was the limit. We felt more like a band again, since in a sense, we were starting over. We all had the same musical goals and tastes or so we thought.

"During the very first show of the tour in support of **Low** Louie walk out after sound check and never came back. We were supposed to go on at 10pm. When we realized he wasn't coming back, we had our drum tech play a couple of songs and then brought up fans to come up and jam. We came home and the

drummer from Violence learned our set list in a day before heading back out. None of us have ever seen Louie again. I heard he moved to New York. Eric and Louie were childhood friends and started the band together. He was shocked that Louie didn't even say goodbye. But Eric and me realize things happen for a reason.

"Then our troubles with our record company began. Although we thought we had done a great job with **Low**, Atlantic turned their backs on us and cut off the support we needed. We owed them one more record, but there was no way we were going to deliver another record. So we bought ourselves out of our contract and started our own label. In 1995 we recorded **Return to the Apocalyptic City** at the Fillmore and hired the right people to work it. We got pumped up by the positive reaction we received and headed back into the studio to recorded **Demonic 1997**.

"Then the distributor went bankrupt the week after the record was released. Thankfully, we have a new record deal and things seem to be going fine. We plan on re-releasing the record soon.

"We've had our backs to the wall for a

little while, but **Demonic** was a strong record. It was the record our fans wanted from us. We would often get a 'it's about time' from fans we would meet. I was concerned if older Testament fans would adapt to my new vocal style, but the majority did.

"The response we're getting from today is the same when we started. Metal bands no longer have radio or MTV support. They have to do it through touring. But the fans are coming to the shows again and buying the records. Hopefully, it'll catch on creating a new wave of heavy metal popularity."

INSTEAD OF ALTERING THEIR sound in an attempt to become more commercially viable, demonic metallers Deicide have stripped down their music and released their most intense, brutal effort to date, **Serpent of the Light**.

"We write music to please ourselves," says frontman Glen Benton. "Our only intention is to create music that suits us. And like I've always said, we're only going to get heavier."

"As in the past, the creation of a Deicide album goes down real quick. Once the music is written—usually by

drummer Steve—and I get my hands on it, I add my arrangements and my lyrics."

Ironically, after years of throwing raw meat into the audience during Deicide's live shows, Glenn Benton has eliminated it from his own diet.

"There are so many people dropping dead from eating beef that I feel a lot healthier when I don't eat it," he says. "I've seen so many videos of beef being processed that when I try to bite into a steak, it just doesn't taste right. I still eat white meat, such as turkey; I just don't eat red meat anymore."

The band have also stopped the practice of throwing meat into their audiences.

"When you throw raw meat and entrails into the crowds it spreads everywhere and there are pieces that wind up in places where they can't be found," explains Benton. "Then it starts decaying. Someone getting sick at a Deicide show will not be to my benefit."

Can it be that Benton has become a kinder, gentler version of the guy who used to burn an upside down cross into his forehead?

"You have to be kinder and gentler to yourself," he says. "When you feel your

DEICIDE

temple throbbing and you have high blood pressure and the stress of everything is coming down on you, you have to make changes. "I wash my hands ten times a day. When we tour, staying clean is a hard thing to do. There are people always coming up and shaking your hand. Last year, I caught something off of someone who shook my hands. I was sick for three months. So now I constantly wash my hands. Some people think I'm crazy, but of all of the phobias to have I think that is about the best."

The impression of the upside down cross in his forehead may be fading, but Benton is still vocal about his contempt for Christianity.

"I've had Christianity shoved down my throat my entire life," he says. "I have a kid, but I won't push my views on him. He's going to be a free thinker just like myself."

"A lot of people want to be free thinkers, but there is this little voice in the back of their heads threatening them. I blame a lot of that on parents jamming religion down their throats at an early age. The fear is instilled in them. Once you get past that fear, you can become a free thinker."

Although they share the same controversial views on religion, Benton is not a fan of Marilyn Manson

"I look at Christianity, Satanism and politics intellectually," he explains. "If you don't, you go out in front of the world with your pants down and you make the whole thing look stupid. And when you make it look stupid, there goes any point that you were trying to make; there goes your credibility. There goes everything that you worked for."

"I don't want to down anyone. The guy is selling millions of albums. He can say that I'm just jealous, but I don't care. People just ask me for my opinion and I think he's an insult to my intelligence and my musical background. It is all shock value. People say that I do things for shock value, but if I do anything it is going to be evil. It's going to be bad."

AFTER RELEASING A SERIES of metallic-tinged, guitar intense albums, industrial pioneers Front Line Assembly have issued a keyboard-intense record, **Flavour of the Weak**.

"It was a result of everything I listen to today," explains founder Bill Leeb. "I've been listening to the electronic music that's hip like the Chemical Brothers." Leeb's decision to head in a different direction was also instigated by the departure of his long-time partner Rhys Fulber [who is cur-

rently producing Fear Factory's latest effort in Vancouver, British Columbia]. He was replaced by long-time touring member Chris Peterson.

"**Flavour of the Weak** is the midpoint for me of a new venture and I don't know where it is going to lead to or where we are headed," admits Leeb. "It has been a period of relearning things and change. It's a pivotal point in Front Line Assembly's career since we don't know what is going to happen next."

"The music genre that Front Line Assembly is a part of is such a mixed bag of nuts. Any artist can come out of nowhere and have a big album and then be completely forgotten six months later. That is why I don't get too attached to anything I do. There was a time when you developed your craft and grew with your band and your fans grew with you. Today, popularity has become so disposable and short-lived."

"A lot of the techno-industrial independent record labels are gone. When

I was a part of [Canadian industrial pioneers] Skinny Puppy, we used to write away for records. It was a personal thing. Today it is a matter of how many records you sell. If you are not on the Billboard charts, your videos do not get played on MTV."

"I like being on an independent record label [Metropolis]. At the same time, Front Line is obviously not going to compete with Prodigy, especially since we don't have that machine behind us. I think it is irrelevant whose album is better or who did it first, if you don't have the machine behind you, you won't make an impact."

Leeb admits that he is constantly on a quest to create the perfect record, although "it never quite happens."

"It is what keeps me going." He says. "I think that at the end of the day, if Front Line Assembly would have been hugely successful with our first album and sold over a million albums, and the next album bombed, I probably wouldn't be creating music anymore."

FRONT LINE ASSEMBLY





PAGE 6 PLANT HIT PARADER

It's not easy for either Jimmy Page or Robert Plant to mask the curiosity they feel about how a new generation of fans may react to them. While they're far too sophisticated to ever come right out and admit even the slightest bit of apprehension, their every word and action indicates that these legendary rockers are well aware that the face of rock and roll has changed radically since they last recorded together nearly 20 years ago. This duo is confident that they still have what it takes to satisfy the rock and roll cravings of their already-dedicated fan base. They're well aware that they could probably put out an album filled with nothing but snoring sounds, and a million hardcore followers would pick it up almost instantly. But it is that new generation of music fans—ones that might not be immediately overwhelmed by the fact that these two once formed the cornerstone of the immortal Led Zeppelin—that most fascinate these Hall Of Fame greats.

Page and Plant crave to know if the heady blend of blues, rock, metal and a veritable pot-pourri of other musical influences contained on their new disc, **Walking Into Clarksdale**, possesses the necessary gusto to stir the fires of the late '90s rock world. They want to discover if their music still contains the special blend of elements needed to make it both contemporary and commercial. But perhaps most importantly, Jimmy Page and Robert Plant are curious to find out if their unique brand of rock and roll still retains the magical ingredients they once utilized so brilliantly to stir the souls of the world's teen-aged masses.

"It is quite interesting," said a contemplative Plant. "One of the benefits of a long career is that you can witness new fans come along who may not be particularly familiar with your earlier work. The focus then becomes one of trying to reach those fans. We won't sacrifice anything we believe in to accomplish that and we're certainly not trying to compete with some 20 year-olds who may be releasing their first album. But we are striving to be contemporary while holding on to what we most believe in."

"It's been a long time," Plant once sang on Zeppelin's classic tune, *Rock & Roll*, and indeed it has been a long time since the brilliant team of Page and Plant last worked together creating new music in the recording studio. While the pair did release the successful album **No Quarter** back in 1995, a disc that featured reworkings of some classic Zep tunes, it's now been 18 years since the duo last put their minds together on a

new studio project. But now, with the release of **Walking Into Clarksdale**, hard rock's most hallowed pair—Page, the guitarist who gave metal its backbone, and Plant, the vocalist who gave the form its soul—are again ready to strut their stuff.

"Working with Robert has always been a wonderful experience for me," Page said. "We share an almost innate understanding of what the other is trying to do. We've become so good at melding our ideas. It's not like you can see where the seams in our music may be. You might imagine that after so many years of not working together on new music that we may have grown apart. But somewhat amazingly, I think we've actually grown closer."

former bandmate.

In the mean time, as the world anxiously waited to find out if there ever was going to be any sort of Zep reunion, their careers took off on wildly divergent paths. Page tried to relight the smoldering embers of Zeppelin's blues/rock flame with such vocalists as David Coverdale and Paul Rodgers. Plant, on the other hand, seemed fascinated by trying to incorporate as broad a spectrum of musical styles as possible within his rock and roll approach. While their various efforts occasionally attained gold or even platinum sales glory, neither rocker ever came close to matching either the artistic gratification or the arena-filling commercial success that characterized their stint with the Mighty Zep.

"It was a different time, with different goals," Plant said of his post-Zeppelin career. "I didn't necessarily want to stand on stage and sing of someone squeezing my lemon anymore. I had done that. It was time to move on. I am very satisfied with the music I've made over the years—all the music I've made. But I admit that working with Jimmy is unlike working with anyone else. It touches a part of me that is very special."

Just when the rock world had begun to accept the

notion that Page and Plant would most likely never work together again, the pair decided to reteam their efforts for 1995's historic **No Quarter**. While some skeptics derided the duo's decision to "update" classic Zep hits—mostly by presenting them in a less bombastic fashion—their "Get The Led Out" approach proved to be a total success.

Their corresponding tour packed arenas around the world (at least once they both realized that they'd have to rely heavily on their more metallic Zep material)

and served to convince both Page and Plant that their futures should once again be linked at-the-hip. Now, more than two years after they last performed on the road, and nearly two decades after Zeppelin's final album of new material was released, Page and Plant are once again riding high on the hard rock hit parade. The ironies inherent in that situation are far from lost on either of these two legendary forces.

"If you had asked me twenty years ago if I thought I would still be working with Robert I probably would have said that I didn't know," Page said. "But I imagine that I would also have felt that I would have wanted to work with him. In any aspect of life, you meet very few people with whom you share a special bond. Those people are to be cherished. Robert and I have that bond."

PAGE & AT THE CROSSROADS PLANT

BY WINSTON CUMMINGS

It seems almost ironic how close Page and Plant now seem after nearly two decades of veritable isolation. Following the breakup of Zeppelin in the wake of drummer John Bonham's death in 1980, it appeared as if the pair did just about everything in their

"We're certainly not trying to compete with a band full of 20 year-olds."

powers to both distance themselves from the monolithic Zep legacy and from one another. While they now state that they often spoke by phone, and often met with one another in regard to on-going Zeppelin business matters (after all, that band's back catalog continues to sell more than two million copies a year), to the ever-prying public eye it seemed as if these two giants of the hard rock world were on less-than-friendly terms. There were endless stories throughout the '80s and early '90s indicating that one Zep reunion or another was about to be held—with nothing of substance ever coming to pass. Soon other rumors began flying through the rock underground indicating that Page's ill health and often unpredictable nature kept Plant from wanting to reinvest his musical energies with his



Rammstein:
"We know we've con-
quered America when
we can do our inter-
views in German."

RAMMSTEIN

TEUTONIC TERRORS

Rammstein may just be the biggest band you've never heard of. In their native Germany, they continually top the likes of Metallica in "favorite band" polls, and their previous discs have each attained multi-platinum status throughout the European Continent. But despite all of their international acclaim, in America this hard rocking six-man unit has been treated as if they're nothing more than another dish of slightly stale sauerkraut—a band that refuses to sing in anything but their native tongue and play in a heavy rock style that some State-side rock aficionados may view as "hopelessly dated." With the release of their latest album, *Sehnsucht*, however, all of that seems about to change for vocalist Till Lindemann, keyboardist Flake, guitarists Richard Kruspe and Paul Landers,

BY ROB ANDREWS

bassist Oliver Riedel and drummer Christoph Schneider. In fact, with any luck at all, this Teutonic metal unit may finally be on the verge of true international success.

"We make the music we like," said Flake. "We had no interest in being a funk or a punk band. In fact, you could say that our style developed from knowing exactly what we *didn't* want to sound like. We never have tried to fit into any trend or style—we've always simply wanted to be true to ourselves. Doing that has worked very well for us in Europe—and hopefully it will begin to work around the rest of the world as well."

In all honesty, one would be hard pressed to remember the last time a

non-English singing hard rock band has made even the slightest impact on American shores. A decade ago a Japanese metal unit known as Loudness released their first disc featuring lyrics all in their native language, but soon after that less-than-favorable experience, they took to writing and singing exclusively in English—with only a slightly noticeable up-tick in their popularity! But the fact that non-English-singing bands have traditionally struggled to gain a foothold on U.S. shores seems to have little impact on the Rammstein brigade. With their name translating into "ramming stone", and a sound that fits that vivid word image, this sextet sees no reason to change *anything* about their unconventional approach. To their way of thinking, their sound—which in addition to featuring

"Our style developed out of knowing exactly what we didn't want to sound like."

the expected guitar crunch, also presents an exotic array of whistles, children's choirs and techno-babble—is already too strange to meet conventional tastes. Certainly a little Germanic warbling added to the mix ain't gonna hurt nuthin' too bad.

"We have been asked if we plan on changing anything in order to appeal to English-speaking audiences," Flake said. "The answer must be no: We have enjoyed good success doing everything exactly as we do, and we see no reason to change. The German language is very suited to our musical style. It works almost as another instrument. We would never think of changing that."

As one might imagine, considering the band's staunch approach, and their reliance on both German language and heritage to inspire their music, the haunting images of Nazism and fascism have followed Rammstein around virtually from day one. Even the German media has set out to uncover the true meanings behind some of Rammstein's more controversial and mysterious songs—with no evidence what-so-ever of Nazi-leanings ever even showing up. In fact the band's members are as confused as anyone as to where these false allegations first started. Some believe it may have to do with the cover art of their 1995 debut disc, *Herzeleid*, where the six shirtless, well-toned band members come across as poster boys for some new "master race." Other band members insist it's just the German media doing their best to cause trouble.

"It has been so silly," Flake explained. "That was just a photo of us—not some political statement! The German media sometimes gets carried away with such things. There was even one critic who said that the way Till rolls his 'r's' when he sings is supposed to mimic the way that Hitler used to speak! How silly can they get? We've never written a political song in our life, and we probably never will. It's just reverse discrimination because we are German. Kraftwerk had the same thing happen to them 20 years ago. If we were Spanish or Dutch, there would be no problem."

Still, with their harsh sound, their unusual lyrical approach, their penchant for utilizing fire during their live shows and their bizarre album art (the cover of *Sehnsucht* shows the head of each band member trapped in hideous wire masks) one can understand the askance looks often hurled Rammstein's way. It's been that way for this unit ever since they seemingly emerged from nowhere in 1993 to inflame the souls of Germany's headbanging brigade. With their tightly synchronized guitar thunder, highly unusual keyboard passages and deep-throated vocal attacks, there was no mistaking Rammstein's approach

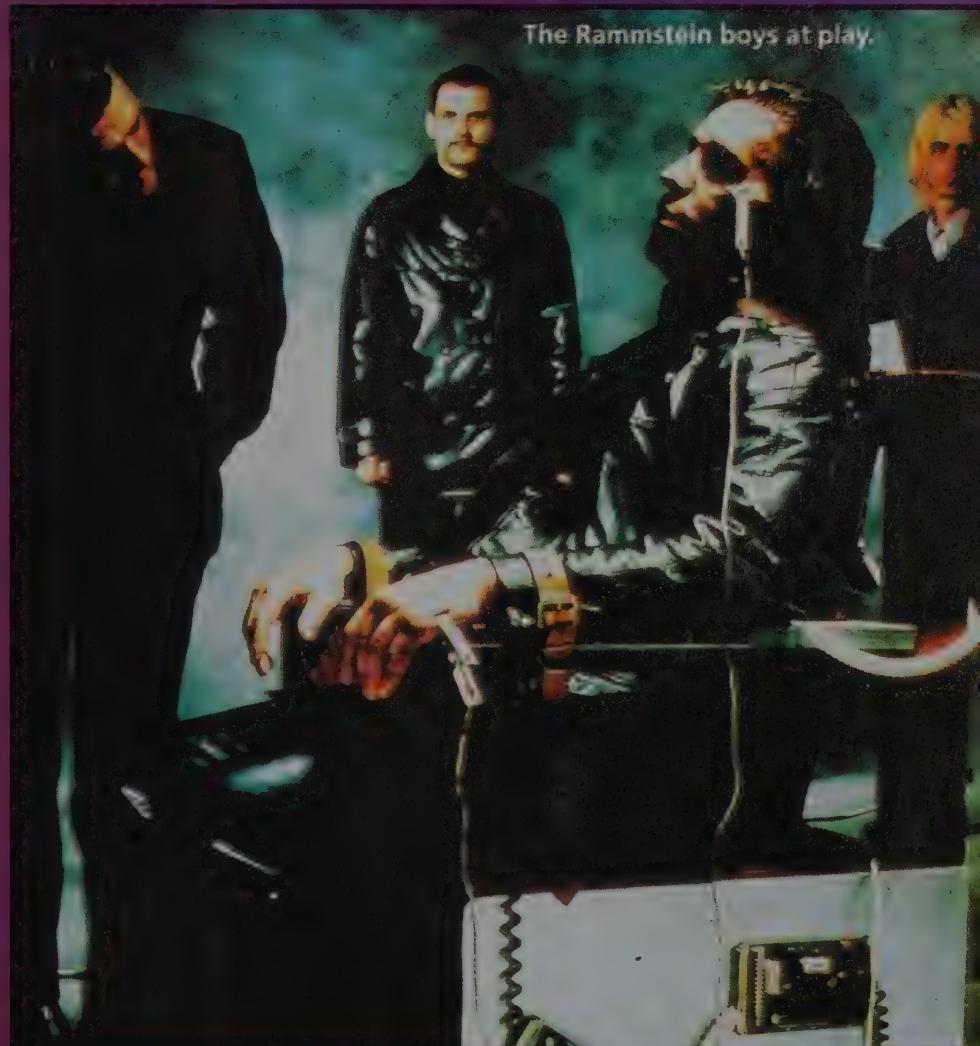
with that of any other band!

When the band started to play live in 1994 word of their outrageous blend of horror movie imagery and heavy metal music instantly made them sensations throughout the notoriously fickle German underground. But rather than falling prey to the ever-common "on top today, gone tomorrow" nature of the German music scene, Rammstein played their audience like a well-tuned drum, continually coming up with new and exciting ideas for both stage and sound. By the time they got around to releasing *Herzeleid* (which translates to

"Heartache"), the music masses were primed and ready to make it an instant hit. Fueled by such songs as *Herzeleid* (which eventually ended up on the soundtrack of the 1996 movie, *Lost Highway*—a flick produced by Rammstein fan David Lynch) that disc stayed in the Top 10 of the German album charts for an astounding two years—right up until the release of *Sehnsucht*. The new disc entered the German charts in the coveted Number One position and has already gone double platinum. Now these distinctly different Euro rockers hope that a little bit of their Teutonic sensibility will carry them to similar heights on this side of the Atlantic. But, in all honesty, Rammstein aren't exactly holding their breath waiting for it to happen.

"Who knows how America will react to us?" Flake asked. "We know it will be much tougher than it was in Germany, but that's okay. If it happens for us in the rest of the world, that's fine. If it doesn't, that's fine as well. We already have a solid following in such places as Austria, Sweden and Hungary. If America wants to support us as well, we will certainly not object."

The Rammstein boys at play.





Lemmy: "I'm bitter about a lot of things."

MOTORHEAD

ONCE BITTEN

BY ANDY SECHER

Years ago, pop siren Carly Simon scored a major international hit with her James Bond theme song *Nobody Does It Better*. Perhaps if the ever-alluring Ms. Simon would like to update that ditty with a somewhat heavier beat she could dedicate it to those on-going masters of the heavy metal form, Motorhead. Quite simply, when it comes to putting the pedal to the metal nobody has ever done it better...or longer...or louder than Lemmy and his boys. Now, with the release of their latest album, *Snake Bite Love*, these legendary Motormen seem determined to cast their intimidating influence upon the late-'90s, just as they did upon the late-'80s, the late-'70s, and even the late-'60s. Yup it's certainly been an eventful 30-year-run for Motorhead, but in both action and word, little has changed for this truly timeless rock and roll attraction. Recently we caught up with the always-insightful Lemmy in Los Angeles for a little heart-to-heart conversation about the *World According To Motorhead*.

Hit Parader: The years pass, yet Motorhead continues to rock on. What motivates you at this point in your career?

Lemmy: What motivates me? Everything motivates me...and nothing motivates me. It's a situation where I wake up each day and just go to work. This is what I do. There is nothing else in my life that matters. If I wasn't in a rock and roll band what would someone like me do? It's something I don't even consider. The idea of retiring has never even entered my mind. Look what doing that did for Ozzy! It made him sick for the entire time he was away from rock and roll. I'm a lifer—that's what my motivation is.

HP: But isn't there perhaps one career goal that has eluded you?

Lemmy: Oh yeah, there is. I'd love for us to have a song in the charts in America. We've had that all over the world, except in America, and that's something that I believe could still happen. I thought we had a good chance at it a few years ago when *Sacrifice* came out, but the proper forces never got behind the song. We had a fleeting image of Hitler in the song so MTV banned it—even though it was obviously an anti-war song. Figure it out, the song was a *huge* hit in Germany! In America things are very different than they are in Europe. There the press still has a lot of say about things and there's a degree of loyalty to the bands you've followed for years. Over here, things like MTV still have the major say, and they tend to be so trendy, and so pointless, that they wouldn't know good rock and roll if it bit them on the ass.

HP: It sounds like you're bitter about the treatment Motorhead has received in America.

Lemmy: I am. I'm bitter about a lot of things—that anger is the basis for a lot of the music we make. I look at the way we've been treated by most of the record labels we've been on in America and it has to make you angry. Most of them didn't give a damn about rock and roll, and they sure didn't give a damn about us. They were just a bunch of suits hired to do a job, and most of them soon lost their jobs due to their incompetence. The times we were on major labels in America it was basically a joke. Those companies, especially Polygram, didn't have the slightest clue about what to do with a band like ours. Thankfully, the people we're with now really love us and appreciate us. They even released our last album before we were officially signed to their label—I appreciate that kind of enthusiasm.

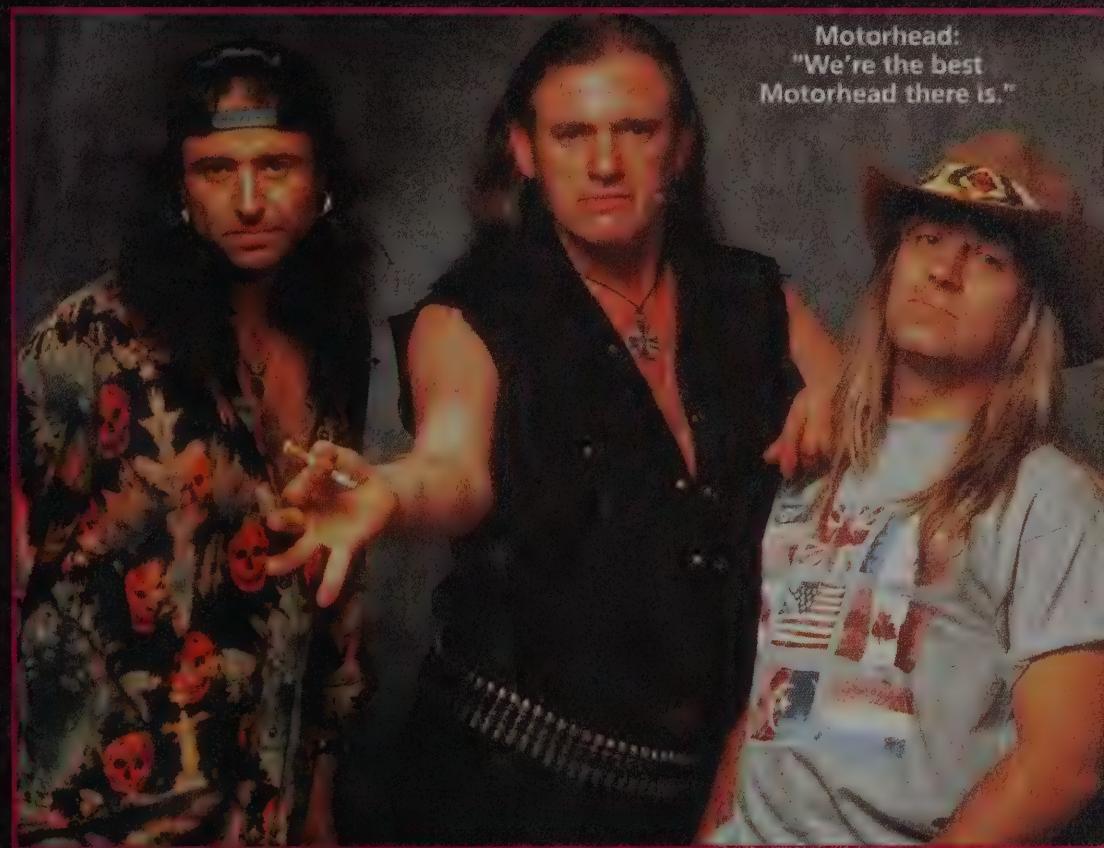
HP: So how does *Snake Bite Love* differ from previous Motorhead albums?

Lemmy: It doesn't. It's just the new Motorhead album. To some people that will mean a lot, to others it won't mean crap. I like this album a great deal, but I tend to like just about everything we do. There are a few surprises on there, but nothing that's going to shock anyone who follows what we do. Some of the new songs, especially *Assassin* and *Love For Sale* are certainly as good as anything we've ever done, and I'm particularly pleased by my vocals on this album. After all these years I may finally be getting it right.

let anything ever have an affect on us. All we've ever wanted to do was play the best Motorhead music in the world, and I think it's safe to say we do that. We don't want to be the hippest, the latest or the coolest, because that means that a week from now you're finished. Trends and fashion are what kills good music.

HP: We take it you're not particularly happy with the current state of hard rock?

Lemmy: Hard rock, heavy metal, whatever you want to call it—it's all just rock and roll. That's what we do; we're a rock and roll band. There certainly isn't enough rock and roll these days. Everyone's too timid to



Motorhead:
"We're the best
Motorhead there is."

"Everything motivates me...and nothing motivates me."

HP: The album has an almost-live feel to it. Was that what you were looking for?

Lemmy: No, not really. In fact I recorded my vocals at the very end, just like I usually do. Sometimes I'll do 'em next-to-last, right before we put the solos on, but this time everything on the backing tracks was done before I began my work. But we haven't done anything live in the studio since maybe our second album. But if it sounds like it's a real band effort, that's good, because that's the way it's supposed to sound.

HP: Do you follow what's going on in the rock world—and does it have any effect on you?

Lemmy: You have to be aware of what's going on, it's hard not to be. But on the other hand, it would be death to us if we

play it. They want to hide behind their computers and their techno-pop. But rock and roll will come back, it always does. And if rock and roll needs a band to help show the way back, Motorhead is here to help it along.

HP: We hear there are rumors that you'll be touring with Judas Priest this summer. Is that true?

Lemmy: Yeah, it is. It's kind of exciting because I think that will be a very good bill for the fans. I finally got a copy of their new album from Glen (Tipton) and I think it's very good. Their new vocalist is quite good. They're the kind of band that will push us on stage every night, and we'll push them. That's the kind of thing the fans like. They want to know each band is giving it everything they have at every show.

SHOOTING STARS

JOE SATRIANI

Over the last decade, Joe Satriani has earned a well-deserved reputation as the "guitar player's guitar player." As a teacher he's tutored the likes of Steve Vai and Kirk Hammett. As a performer he's earned kudos from around the world, touring with the likes of Mick Jagger, Deep Purple and last summer's highly successful G-3 package. And as recording artist such recent discs as **Surfing With The Alien** have established his platinum-covered reputation as a solo star. Now Satriani returns to the scene with **Crystal Planet**, a disc that may well rank as his most ambitious and satisfying project yet.

"This was a fun album to make," Satriani said. "Coming off of the G-3 tour, I was really motivated to try some new things and really stretch out. I feel like I really took some chances on this album, yet I kept the elements that most of the fans want to hear. To my ears it represents the best of all worlds."

Working with bassist Stuart Hamm and drummer Jeff Campitelli, Satriani has constructed a compelling array of six-string showcases which range from the soul-stirring theatrics of *Time* to the smile-generating spirit of *A Train Of Angels*. While some may feel that the era of the faster-than-light Guitar God is now well in rock's past, Satriani seems bound and determined to prove that great instrumental music is both boundless and timeless. With **Crystal Planet** he's gone a long way towards proving exactly that.

"There's more to this than just a guy playing guitar as fast as he can," Satriani said with a smile. "I worked very hard on the composition of the songs as well as the solos themselves. It may sound like a guy just winging it—but believe me, it's not."



BLACKMORE'S NIGHT

Speaking of guitar heroes (see Satriani, Joe— story above) here comes one of the all-time greats, Ritchie Blackmore, cloaked in a startlingly different musical guise. On **Shadow Of The Moon**, the debut album from his new band, Blackmore's Night, the one-time Deep Purple mainstay has eschewed his traditional hard rock trappings for the pose of a renaissance minstrel. Filled with traditional English musical themes and featuring an array of rock and non-rock instrumentation, the disc serves as a brilliant showcase for Blackmore's distinctive six-string talents.



"I started playing this kind of music at certain renaissance fairs a few years ago and found I had a true affinity for it," Blackmore said. "This was the first opportunity to actually record this kind of music, and I'm obviously quite pleased with the results."

Aided by vocalist Candice Night (who also happens to be Blackmore's wife), **Shadow Of The Moon** presents a stark contrast to the metallic musical bombast that has long served as Blackmore's calling card. But for fans of Purple or his other band, Rainbow, there are still any number of easily accessible artistic elements housed within such songs as *Wish You Were Here* and *Play Minstrel Play* (which also features Jethro Tull's Ian Anderson on flute). Now as he prepares to hit the road with his new band, Blackmore plans on performing in churches and castles (where available) in order to best convey the proper musical mood.

"The album is regal, royal, majestic, select, eclectic and acoustic, with heavy renaissance themes," Blackmore said. "That's why I want to present this music in its proper context and atmosphere. It may be a bit different for the fans who listened to my music over the years, but I hope they enjoy it as much as I do."



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CELEBRITY RATE-A-VIDEO

BY GAIL FLUG

Union is a new band with some not so new players. Vocalist John Corabi did some time with Motley Crue while guitarist Bruce Kulick did tons of work before, during and after his time with Kiss. So what do these seasoned vets enjoy listening to? We found out when they watched a bunch of video clips culled from the M2 playlist.

Penny Lane, Beatles

Bruce: This is them at their coolest regal look. The whole concept of writing a song about your neighborhood and have the whole world hear it is so cool. They aren't even singing along to the song. It's like, look at us hanging out in Penny Lane.

John: I just love these guys, they are just amazing. I have no idea what the horse thing is about, but it's really cool.

Bruce: They are the kings of the world, to me at least. They are royalty.

Both: Dark Horse Records!! (Editor's note: Harrison formed his own label, Dark Horse, after the Beatles split up)

John: I am so smart. The Beatles could just play against a white screen and it would be amazing.

Unforgiven II, Metallica

Bruce: It's a different version of the same song.

John: To be honest with you, I have never been a big fan of Metallica, but this reminds me too much of the other song from the "Black" album.

Bruce: I think they are awesome live, very powerful. This song, call it this version or a continuation of the first song, is a little mellow. As much as the imagery is dark, it still doesn't have as much power as the original. Wait, it's kicking in a little.... James looks like Satan there, that's kinda cool. He's just missing the horns.

John: It's too much like the other one. I mean, it's cool.... I think the only Metallica album I have is the "Black" one, so I've never been a big fan.

Bruce: I give them credit for doing what they want to do. I hear **Load** and **Reload** are all about that, but I also really do understand the fans of the band. I understand why some of the fans don't get it.

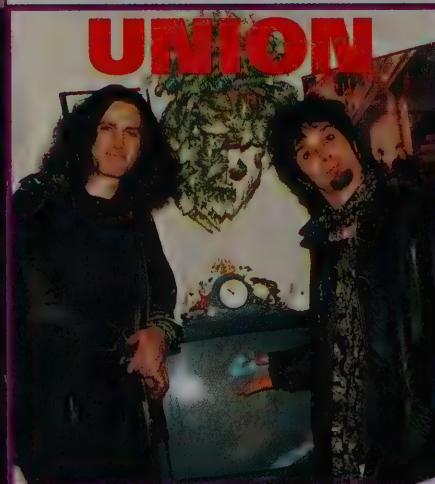
John: One thing I could say about these guys is that they are definitely growing from album to album. They are not doing the same thing all the time. I know some fans are pissed at them, but they are changing.

Bruce: It's still classic Metallica.

Time Of Your Life, Green Day

John: I love this song.

Bruce: First of all, this is a great pop tune. Second, the guitar he's playing in this—I happen to own one, it's a very small Gibson acoustic—and now the value will be going up! (Laughs) I like them cause they have their



Bruce Kulick and John Corabi: "Oasis are just Beatle wanna-bees."

own tone. I used it on our album.

John: I really dig this video a lot. He's just there by himself and the world is going on around him.

Bruce: This relates almost to the Beatle video. It's a singer-songwriter type thing, and they are in the street filming images, people, moments. There's all these surreal images and he's anchoring the whole thing. We love this, and the song almost over, which makes it a classic pop, two-and-a-half-minutes type thing. This guy is a very smart pop writer.

John: And it's something different for them too.

Clumsy, Our Lady Peace

John: It's got a cool melody to it. I think this whole blurry thing is becoming overdone though.

Bruce: That's one big glass of water. It's El Nino. I'm not sure what all the water imagery means about being clumsy, 'cause I can't make out the words.

John: He mentions something about drowning. It's a good pop song, but the one before it was better. I think it's a cool video with all the water effects.... With me, every now and then I hear a song that just kicks my ass, but this is just okay.

Bruce: It was a good pop song, but it just didn't catch me as strongly as the Green Day one.

Pink, Aerosmith

John: (As soon as it starts) Ah, forget it. This video kills me. I love the song, I love the video.

See, this is different. They are doing something, and not being so serious either. I love when bands have a sense of humor about themselves. (They are laughing quite hard and singing along)

Bruce: We love Aerosmith. They can do no wrong. I think there's a lot of cool stuff on this record. Hey, that girl has more tattoos than you do. And John Kalodner is in there as usual.

John: I hate that!!! Why do they do that?

Bruce: Well, he's been with them for so long. It must be in their contract.

John: It is almost like John Kalodner featuring Aerosmith. But it's still excellent. It's great that they can laugh at themselves.

All Round The World, Oasis

John: I like their music, but I've seen them on TV talk shows and award shows, and they seem like cocky little dudes. And all they are, I hate to say it, are Beatles wannabees. They admit it, but come on, there's even a Yellow Submarine in this.

Bruce: I bought this record, and there's a couple of really cool tracks on it, though I thought overall they overproduced themselves on a few songs. It's a bit too big and mushy for me. They are talented songwriters, they are influenced by someone that means a lot to me, but I must agree with John. Even the relationship between the brothers; even the Kinks, you know that the two Davies brothers would always fight, but it wasn't as public. These guys, they have a fight and the other guy doesn't show up for a show. That's such a let down. The fans deserve to see the band and the band is two brothers. I was over in England a few years ago when they first broke and in all the guitar shops, all the kids would sit down and play an Oasis song. It was weird, but they got a whole new generation of kids into guitar playing.

John: I don't dislike them, it's just a bit much. At least it isn't like a Kingdom Come thing. They didn't come out and say "we never liked the Beatles" not like Lenny Wolf who claimed he was never into Zeppelin. At least they admit it.

Bruce: But with the Beatles it was four strong members. Here it's really the brothers, the rest of the guys are faceless. Still a thumbs up, but I've already seen Yellow Submarine.

Never Is A Promise, Fiona Apple

John: I love this girl. The images go well with the music. It's very moody. You see this and that other video *Criminal*, there is something about her. She's a star, and love her or hate her, people are talking about her. She's very expressive in her videos.

Bruce: She's a good piano player. She's got jazz in her. It's very different, it has a sort of Tori Amos feel.

John: She's so expressive. I just love her face and everything, she looks like she's really getting into it. The other videos seem so bland, it doesn't get me like this.

Bruce: Well, you see her face and you know it's coming from very deep within. The music, the words... everything.

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INDIE REVIEWS

KING DIAMOND, VOODOO

(Metal Blade Records, 2828 W. Cochran St., Simi Valley, CA 93065; ph: 805-522-9111)

The King lives! Love him or hate him, you've got to hand King Diamond one heck of a lot of credit. Working with what would appear to be no more than a modicum of talent this Danish rocker has constructed a long and successful career for himself as both a solo performer and as an integral part of the fright-metal act, Mercyful Fate. This time around the King is on his own, producing and album, **Voodoo**, that presents all the "classic" King Diamond effects—loud guitars, screeched vocals and songs that chill to the bone. Most likely **Voodoo** isn't about to win any new converts over to the King's dark musical visions, but if you liked him before, you'll probably still like him now.

Rating: ***

NEUROTICA, SEED

(NMG Records)

Neurotica seem to have all the bases covered on their quest to become hard rock's Next Big Thing. Their debut disc, **Seed**, was produced by none other than AC/DC's Brian Johnson, who refers to this Florida-based unit as "the only band I've heard recently that made me want to look up from my beer." Their disc was mixed by master Mike Fraser—right after he finished working on Metallica's **Reload**. So is all the buzz around Neurotica justified? You bet it is! This stuff rocks from first note to last. But rather than being some watered-down rehash of standard hard rock clichés, these boys manage to inject just enough late-'90s sensibilities to keep everything sounding as fresh as tomorrow's news.

Rating: ****

INCANTATION, DIABOLICAL CONQUEST

(Relapse Records, PO Box 251, Millersville, PA 17551; phone: 717-397-9221)

Incantation have created quite a name for themselves on their international metal scene over the last few years. With a sound that is unrelentingly heavy and undeniably metallic, this Cleveland-based power trio seems determined to prove that their brand of musical mayhem still has a place in the late '90s rock world. On their latest offering, **Diabolical Conquest**, guitarist John McEntee, drummer Kyle Severn and new vocalist Daniel Corchado have once again laid down the metallic lumber, producing a death metal extravaganza guaranteed to raise the hairs on the back of your neck.



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This may not be for those with a more delicate musical sensibility, but if you like your rock hard and heavy, then give Incantation a chance.

Rating: ***

BEAT ANGELS, *RED BADGE OF DISCOURAGE*

(Epiphany Recordings, 1303 West 21st St., Tempe, AZ 85282; phone: 602-804-0992)

It doesn't really matter what kind of music you may be enjoying at the moment—the fact is that if you *really* like rock and roll in any of its various guises, then more than likely you'll get off on the Beat Angels. These guys are the discovery of former Guns N' Roses guitarist Gilby Clarke, who produced the band's new album, **Red Badge Of Discourage**. And from the moment it begins to the second it ends, this is one non-stop rock and roll party! With a sound that's filled with pure pop harmonies, solid rock riffs and songs that make you wanna get up and jump around the room, this is stuff that just makes you feel good. To put it simply, the Beat Angels may well be the antithesis of the Death Metal dronings we so frequently cover on these pages—and that ain't a bad thing!

Rating: ****

SOUNDSCAPE, *DISCOVERY*

(Angel Throne Music, PO Box 1244, Danbury, CT; phone: 203-748-8854)

Some of you ever-so-hip fans out there may already be familiar with Soundscape, whose debut album, **Discovery**, has been available for almost a year. But somehow or another these guys fell through the cracks on our desk the first time around, and we figured they deserved at least a mention before their second disc emerges (which should happen within the next few months). Fact is, this technically

proficient, instrumentally motivational band harkens back to an earlier rock era when playing and passion actually accounted for something. While some might look down at such notions as true instrumental dexterity as passe in these techno-beat times, throughout their debut disc these guys prove that there will always be room for thoughtful, well executed hard rock.

Rating: ***

SONIC JOYRIDE, *BAZAAR*

Sonic Joyride are one of those bands who assume the "throw it on the wall and see if it sticks" attitude towards rock and roll. Upon listening to their initial CD offering, **Bazaar**, one comes away with the distinct impression that there's not a musical style in the known universe that doesn't pop up somewhere in the band's approach. Quite simply, sometimes it works, sometimes it doesn't. *Alternafunk Bazaar* features funk, rock and even a touch of jazz. *Head* is a pure metal blast. *Swimming Home* is a tribal-beat brain buster. All this can make your head spin. But if your rock and roll tastes tend to be eclectic, then you could do worse than give Sonic Joyride a listen.

Rating: **

COURSE OF EMPIRE, *TELEPATHIC LAST WORD*

(TNT Records, 1001 Sundays Inc., 23 East 4th St., New York, NY 10003; phone: 212-673-6499)

Life certainly has been interesting for Course Of Empire over the last year. They sat by as their major label, Zoo, went out of business, and waited impatiently for another label to come along and seize control of the group's already-completed new disc, **Telepathic Last Word**. Finally TNT Records (the original home of Nine Inch Nails) stepped forward and provided this Dallas-based quintet with the outlet they had been seeking. In style and substance their latest effort is a major leap forward for this unit, employing a wide variety of non-conventional influences to expand the group's heavy rock approach. Having remixed their original recordings and added a few new tracks during their year-long wait, Course Of Empire seem primed and ready to face any new challenges that may emerge in their path.

Rating: ***

MORTIIS, *THE STARGATE*

(Cold Meat Industry, Box 1881 S-58117 Linkoping, Sweden)

Check this out; Mortiis is huge in Europe! The geeky lookin' guy with the hook nose is fast becoming a rock and roll deity in his native Sweden. It should be interesting to see how American fans react to his lush keyboard orchestrations on his new disc, **The Stargate**. Highly theatrical and always entertaining, Mortiis' music comes across like a soundtrack for a dark horror movie that's never actually been filmed. Oh well, maybe you can dream up your own horror flick.

Rating: ***

HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

We've noticed a definite pattern developing in this month's album releases, and it would take Stevie Wonder locked in a dark closet not to see it. Many of this issue's featured discs have been recorded by solo artists whose previous greatest claims to fame have been made within a band context. Is this an alarming trend? A wave of the future? A sign of the impending apocalypse? Nah—it's just *Hit Or Miss*. Just in case you haven't noticed, we've decided to update our rating system a bit, so instead of just listing each album as a "hit" or a "miss" in our time-honored fashion, we've decided to offer a grade...kinda like a school report card.

JERRY CANTRELL, BOGGY DEPOT

Jerry Cantrell has perhaps never been given his due respect as the driving creative force behind Alice In Chains. It's been Cantrell that has written a vast majority of the group's material, and his rugged guitar sound has served as the structural backbone of the AIC attack. Thus it shouldn't be any great surprise that at times that material contained on Cantrell's debut solo effort, **Boggy Depot**, sounds hauntingly like the Chains. While Cantrell's reed-thin vocal range lacks either the power or precision of AIC's Layne Staley, on such songs as *Dickeye*, *Breaks My Back* and *Hurt A Long Time*, his efforts prove to be more than satisfactory. No, **Boggy Depot** may not rank along-side some of Alice In Chains' classic discs, but until that band makes their next recording it will certainly do.

GRADE: B

SCOTT WEILAND, 12 BAR BLUES

To a generation of fans weaned on early-'90s hard rock, Scott Weiland will long be remembered as the powerful voice of the Stone Temple Pilots. But with that band now apparently in a state of terminal disarray, Weiland has decided to move on with his first solo effort, **12 Bar Blues**. In style and substance much about this effort is somewhat surprising. But as soon as Weiland opens his mouth to sing, that distinctive vocal timbre instantly reminds one and all of what a superlative talent this guy is. Such songs as *Barbarella* and *Where's The Man* possess a highly experimental quality, yet underneath each song's cutting-edge air lurks a rock-solid sensibility that makes this disc a logical evolutionary step for Mr. W.

Grade: B-

MIKE TRAMP, CAPRICORN

Mike Tramp? You've gotta be kidding!

You mean the guy who fronted that mid-'80s mousse-abuse band White Lion? The guy who was always dismissed as little more than a pretty boy clothes horse?



Scott Weiland:
His 12 Bar Blues explores some new musical terrain.

You mean that Mike Tramp has returned from a decade-long absence from the rock scene to release his first solo disc? Yup. And, to tell you the truth, it ain't too bad. While Tramp's not about to make anyone forget that mid-tempo pop-metal died out right after the dinosaurs, on his new effort, **Capricorn**, the guy shows a surprisingly deft songwriting touch and a vocal range far better than many of us may remember.

Grade: C+

RICHIE SAMBORA, *UNDISCOVERED SOUL*

Richie Sambora has long been regarded

as rock's leading Second Banana. As an integral part of the Bon Jovi hit-making factory in the mid-'80s, Richie was always overshadowed by Jon's overwhelming charisma and headline-grabbing talent. But now on his own (at least until Jon gets that movie Jones out of his system), Richie has produced his second solo disc (and first in eight years), **Undiscovered Soul**. While there's nothing startling here, the disc does present the full range of Sambora's guitar and vocal talents. Such songs as *Made In America*, *Hard Time Come Easy* and *If God Was A Woman* prove once again that Sambora may rank as one of the best "hidden" talents in the rock world.

Grade: B

MOTORHEAD, SNAKE BITE LOVE

Like clockwork, Motorhead continues to keep delivering the heavy metal goods with startling regularity. At times, Lemmy and his boys seem almost impervious to musical change or to the

whims of contemporary fashion—often to their own commercial detriment. No matter what the rock consumer may be buying, these legendary British bashers continue to forge ahead in their timeless manner. On their latest offering, **Snake Bite Love**, Motorhead once again present a startling original, surprisingly emotive metal marathon that rocks from first note to last. But underlying all the sturm und drang is still the lyrical subtlety and musical imagination that has always separated the Motorcrew from the rest of the metal maelstrom.

Grade: B-

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SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

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THE STORY BEHIND THE SONG: *My Cat* By JACK OFF JILL

What has Marilyn Manson done this time? In the wake of his rise to public infamy, a new generation of morally corrupt aspiring rockers are anxiously awaiting to follow in his deviant footsteps. Florida-based female hard rock quartet, Jack Off Jill are certainly in the running. They may have close ties to Manson (he produced some of their earlier work and was influential in getting them a deal with Risk Records), but it's their popular debut CD **Senseless Demons And Scars** that aims for the real attention— their unmistakably hard driving musical approach.

My Cat, the first single may seem like an ode to the cherished house pet, but with closer inspection lead vocalist and front woman Jessicka tells **Hit Parader**: "My Cat is about a movie called *Ruben And Ed...* Crispen Glover is Ruben Farr and is basically a shut in who is all alone in the world except that he has a dead cat that he carries in a cooler across the desert. During a dream sequence he states, 'My cat can eat a whole watermelon.'"

From the beginning, Jack Off Jill which also consists of bassist Robin (Agent) Moulder, guitarist Ho-Ho Spade and drummer Laura Simpson believe in writing only honest songs— straight from the heart songs rather than what the record company thinks they should be writing. "We can't help but relate to the character Ruben in the movie," Jessicka sums up. "The character represents everything I saw in myself and my significant other at the time. At that point in my life, he was this hero in platforms with offbeat humor and an awareness of his own insanity... somebody I could marry."





MY CAT

(Recorded by JACK OFF JILL)

JESSICKA

My cat, cool cat, good cat
pussy cat
When I see him walking makes
no sense to me
My cat is everywhere
We watch him on TV
My cat is amazing
he can play the guitar
He may not be an actor
but he's a pussy superstar
My cat, cool cat, my cat
is everywhere, sees what he can see
He may not be an actor, he cats atrociously
My cat is amazing
he can play the guitar
He may not be an actor but he's a pussy superstar
My cat isn't crazy
He's everything to me
My cat burn the Bible and he thinks it's
so funny
he isn't very good, he isn't very smart
He may not be Picasso
But he is a work of art
Hates me as much as I hate you

My cat, cool cat, good cat

When I see him walking makes
no sense to me
My cat is everywhere
We watch him on TV
My cat is amazing
he can play the guitar
He may not be an actor
but he's a pussy superstar
My cat isn't crazy
He's everything to me

My cat burns the Bibles and he
thinks it's so funny
He isn't very good
He isn't very smart
He may not be Picasso but he is a work
of art

My cat is very handsome
He can play the guitar
He can break my arm in seven places
He can eat a whole watermelon
My cat, my cat
My cat, cool cat, my cat

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 Looking for romance
 Crazy arms, crazy legs, save me
 The last dance
 Hold me tight, make me warm
 Give me shelter
 Treat me right, in from the storm
 Give me shelter
 Treat me right, in from the storm
 Helter Skelter

You know the way, the game is
 Tough, need some motivation
 To help you get it up

Call me up
 Call me back
 Call me what you want to
 Shoot your shot
 Shoot the moon
 Nothing that you can't do
 All for one
 One for all
 Shoulder to shoulder
 Here and gone
 Sure like to ball
 Rock n' roller
 You know the way
 Stuff goes around
 You need a half Nelson
 To help you get it down
 Rip it up
 Rip it out
 Shake your money maker
 Feel so good
 In and out
 Real earth shaker
 Get up close
 Stroke your bones
 Get a grip babe
 Take a trip
 Take me home
 Feel the earth shift, babe
 You know the way
 So get it right
 You don't an airplane
 To get you through the night

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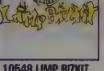
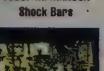
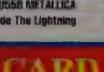
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15568 M. MANSON No Time/Hate	15567 M. MANSON Shock Bar	15560 M. MANSON Gold Skull	15563 MACHINE HEAD Logo & Photo	10619 BUCK-O-NINE War Pigs	10728 KISS Defense Department	10822 OASIS Live	10558 PANTERA Hell Patrol
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10569 OASIS Let There Be Love	10570 OASIS Let There Be Love	10571 OASIS Let There Be Love	10572 OASIS Let There Be Love	10627 BUCK-O-NINE War Pigs	10736 KISS Defense Department	10830 OASIS Live	10566 PANTERA Hell Patrol
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10573 PEARL JAM	10574 PEARL JAM	10575 PEARL JAM	10576 PEARL JAM	10629 BUCK-O-NINE War Pigs	10738 KISS Defense Department	10832 OASIS Live	10568 PANTERA Hell Patrol
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10587 RAMMSTEIN Logo	10588 RAMMSTEIN Logo	10589 RAMMSTEIN Logo	10590 RAMMSTEIN Logo	10635 BUCK-O-NINE War Pigs	10744 KISS Defense Department	10838 OASIS Live	10574 PANTERA Hell Patrol
				10636 BUCK-O-NINE War Pigs	10745 KISS Defense Department	10839 OASIS Live	10575 PANTERA Hell Patrol
10591 RANCID Logo	10592 RANCID Logo	10593 RANCID Logo	10594 RANCID Logo	10637 BUCK-O-NINE War Pigs	10746 KISS Defense Department	10840 OASIS Live	10576 PANTERA Hell Patrol
				10638 BUCK-O-NINE War Pigs	10747 KISS Defense Department	10841 OASIS Live	10577 PANTERA Hell Patrol
10595 RANCID Logo	10596 RANCID Logo	10597 RANCID Logo	10598 RANCID Logo	10639 BUCK-O-NINE War Pigs	10748 KISS Defense Department	10842 OASIS Live	10578 PANTERA Hell Patrol
				10640 BUCK-O-NINE War Pigs	10749 KISS Defense Department	10843 OASIS Live	10579 PANTERA Hell Patrol
10599 RANCID Logo	10600 RANCID Logo	10601 RANCID Logo	10602 RANCID Logo	10641 BUCK-O-NINE War Pigs	10750 KISS Defense Department	10844 OASIS Live	10580 PANTERA Hell Patrol
				10642 BUCK-O-NINE War Pigs	10751 KISS Defense Department	10845 OASIS Live	10581 PANTERA Hell Patrol
10603 RANCID Logo	10604 RANCID Logo	10605 RANCID Logo	10606 RANCID Logo	10643 BUCK-O-NINE War Pigs	10752 KISS Defense Department	10846 OASIS Live	10582 PANTERA Hell Patrol
				10644 BUCK-O-NINE War Pigs	10753 KISS Defense Department	10847 OASIS Live	10583 PANTERA Hell Patrol
10607 RANCID Logo	10608 RANCID Logo	10609 RANCID Logo	10610 RANCID Logo	10645 BUCK-O-NINE War Pigs	10754 KISS Defense Department	10848 OASIS Live	10584 PANTERA Hell Patrol
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10609 RANCID Logo	10610 RANCID Logo	10611 RANCID Logo	10612 RANCID Logo	10647 BUCK-O-NINE War Pigs	10756 KISS Defense Department	10850 OASIS Live	10586 PANTERA Hell Patrol
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10613 RANCID Logo	10614 RANCID Logo	10615 RANCID Logo	10616 RANCID Logo	10649 BUCK-O-NINE War Pigs	10758 KISS Defense Department	10852 OASIS Live	10588 PANTERA Hell Patrol
				10650 BUCK-O-NINE War Pigs	10759 KISS Defense Department	10853 OASIS Live	10589 PANTERA Hell Patrol
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10621 RANCID Logo	10622 RANCID Logo	10623 RANCID Logo	10624 RANCID Logo	10653 BUCK-O-NINE War Pigs	10762 KISS Defense Department	10856 OASIS Live	10592 PANTERA Hell Patrol
				10654 BUCK-O-NINE War Pigs	10763 KISS Defense Department	10857 OASIS Live	10593 PANTERA Hell Patrol
10625 RANCID Logo	10626 RANCID Logo	10627 RANCID Logo	10628 RANCID Logo	10655 BUCK-O-NINE War Pigs	10764 KISS Defense Department	10858 OASIS Live	10594 PANTERA Hell Patrol
				10656 BUCK-O-NINE War Pigs	10765 KISS Defense Department	10859 OASIS Live	10595 PANTERA Hell Patrol
10629 RANCID Logo	10630 RANCID Logo	10631 RANCID Logo	10632 RANCID Logo	10657 BUCK-O-NINE War Pigs	10766 KISS Defense Department	10860 OASIS Live	10596 PANTERA Hell Patrol
				10633 BUCK-O-NINE War Pigs	10767 KISS Defense Department	10861 OASIS Live	10597 PANTERA Hell Patrol
10634 RANCID Logo	10635 RANCID Logo	10636 RANCID Logo	10637 RANCID Logo	10638 BUCK-O-NINE War Pigs	10768 KISS Defense Department	10862 OASIS Live	10598 PANTERA Hell Patrol
				10639 BUCK-O-NINE War Pigs	10769 KISS Defense Department	10863 OASIS Live	10599 PANTERA Hell Patrol
10640 RANCID Logo	10641 RANCID Logo	10642 RANCID Logo	10643 RANCID Logo	10644 BUCK-O-NINE War Pigs	10770 KISS Defense Department	10864 OASIS Live	10600 PANTERA Hell Patrol
				10645 BUCK-O-NINE War Pigs	10771 KISS Defense Department	10865 OASIS Live	10601 PANTERA Hell Patrol
10646 RANCID Logo	10647 RANCID Logo	10648 RANCID Logo	10649 RANCID Logo	10650 BUCK-O-NINE War Pigs	10772 KISS Defense Department	10866 OASIS Live	10602 PANTERA Hell Patrol
				10651 BUCK-O-NINE War Pigs	10773 KISS Defense Department	10867 OASIS Live	10603 PANTERA Hell Patrol
10652 RANCID Logo	10653 RANCID Logo	10654 RANCID Logo	10655 RANCID Logo	10656 BUCK-O-NINE War Pigs	10774 KISS Defense Department	10868 OASIS Live	10604 PANTERA Hell Patrol
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10658 RANCID Logo	10659 RANCID Logo	10660 RANCID Logo	10661 RANCID Logo	10662 BUCK-O-NINE War Pigs	10776 KISS Defense Department	10870 OASIS Live	10606 PANTERA Hell Patrol
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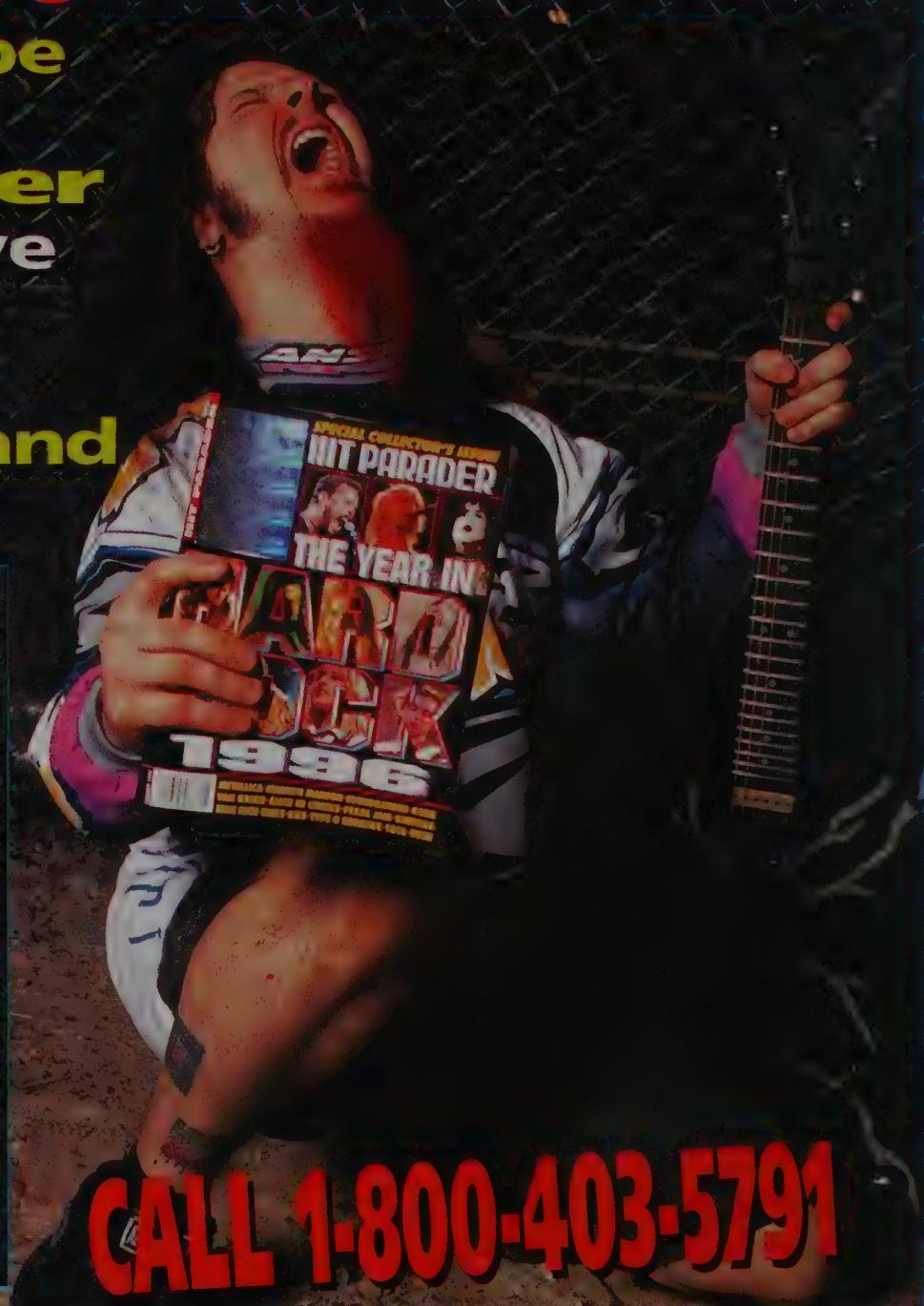
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ICON - "An Even More Perfect Union"

"Night Of The Crime"

JANE'S ADDICTION - "Mountain Songs" 2 CD

"L.A. Woman" ('87)

"Abduction" (Lollapalooza '91)

JEWEL - "Delight" (Boston '96)

"Unplugged"

"Toronto Canada 1997" VHS Video

BILLY JOEL - "Europe 1994" 2 CD

JUDAS PRIEST - "Injulator" (JAP)

KEEL - "Larger Than Life" (GER)

KINGDOM COME - "Seven" (GER) New Release

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"Bad Image" (GER)

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"Headhunter" (GER)

"Metal Rendez-Vous" (GER)

"One Vice At A Time" (GER)

"The Blitz" (GER)

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"Europe 1993"

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METALLICA - "The Apocalypse" 3 CD Box set very limited

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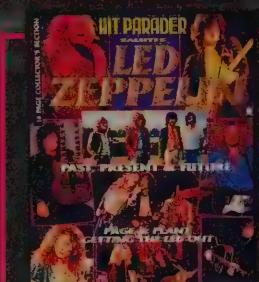
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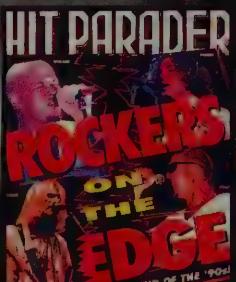
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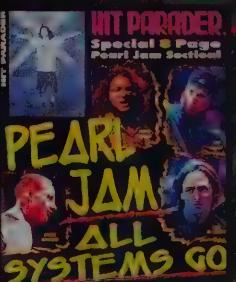
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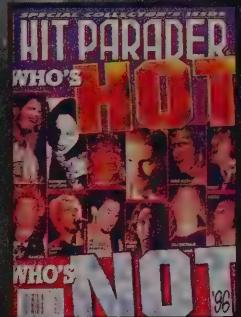
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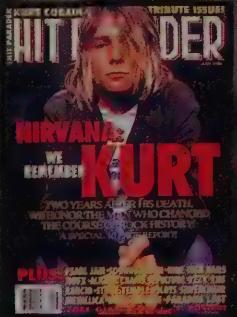
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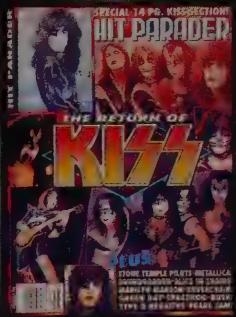
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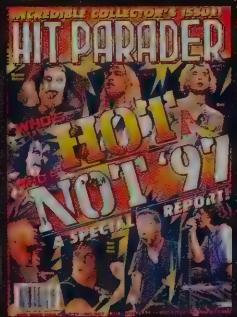
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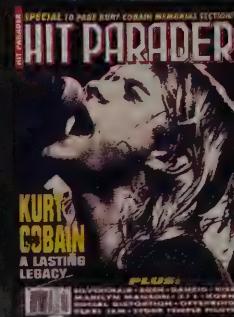
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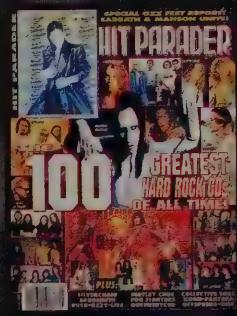
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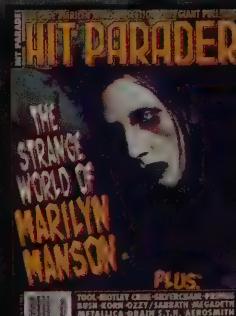
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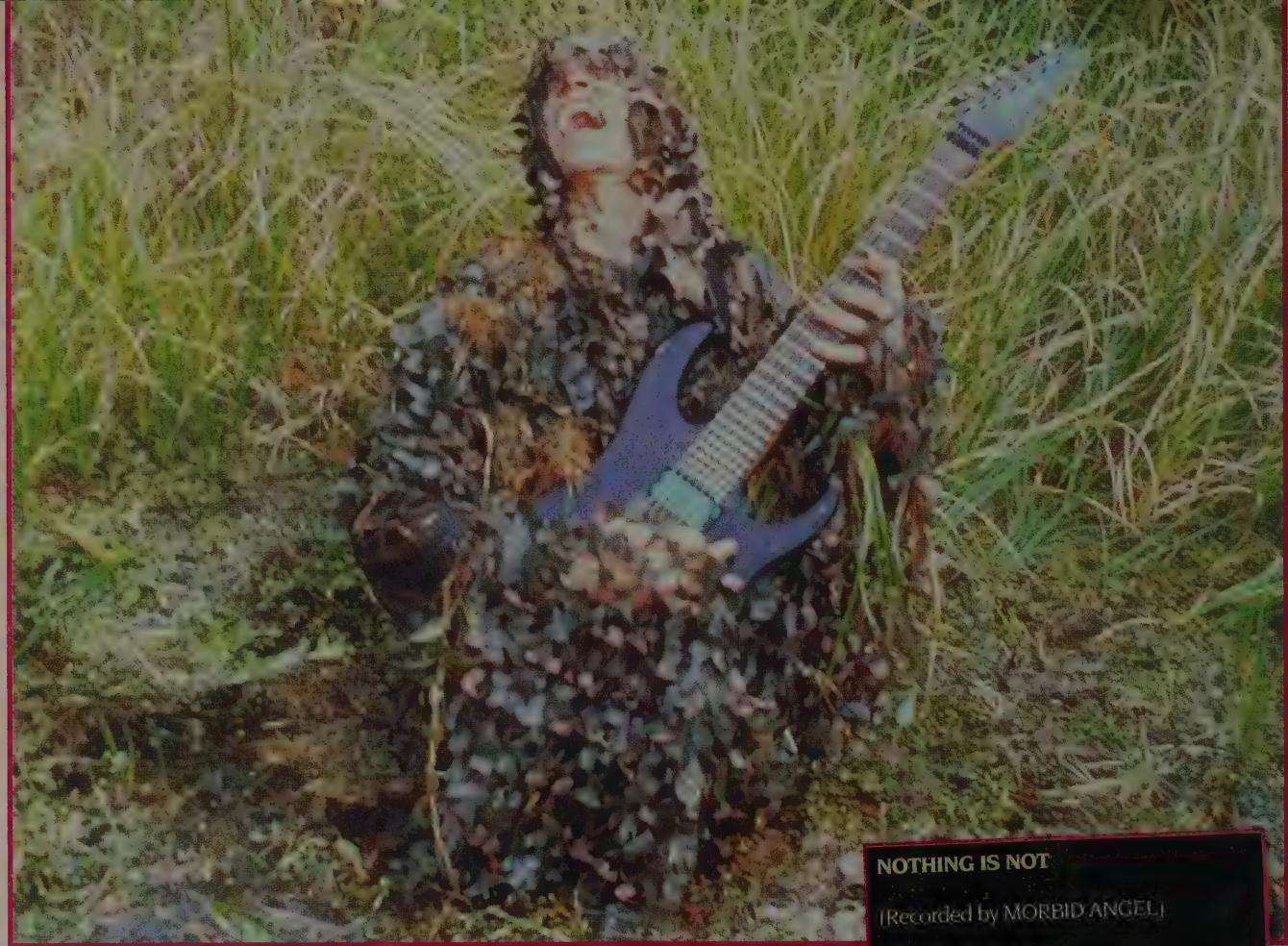
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Human, why do you clutch your flesh so?

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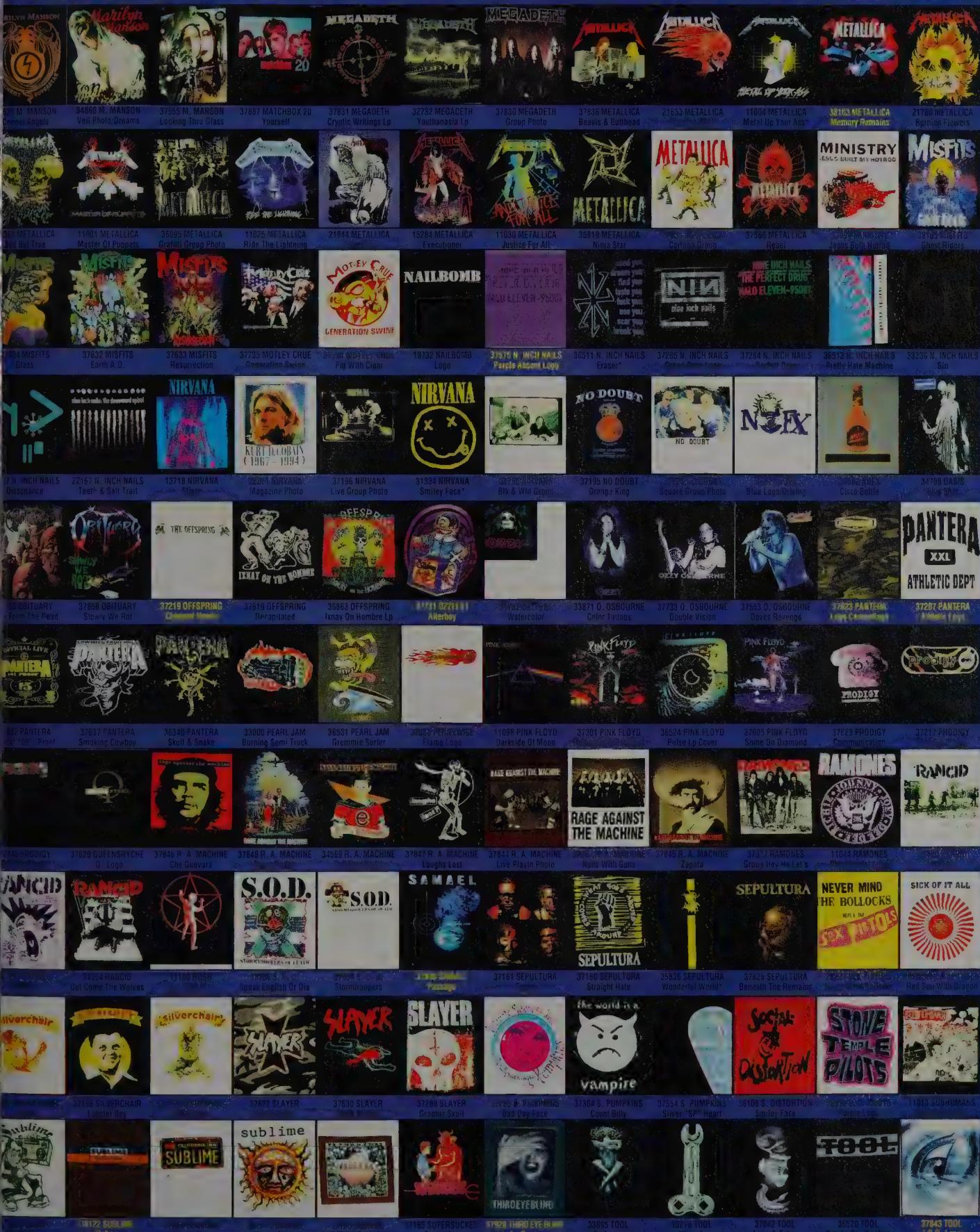
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33874 JANIS JOPLIN Janis With Car
21975 JANIS JOPLIN Janis With Love Beads
36601 JELLO BIAFRA Bow Minds
36497 JELLO BIAFRA New rates Metal
34589 JERRY GARCIA Illustration Of Jerry
37648 JERRY GARCIA Jerry & Stars
21337 JIM MORRISON Wore Devil/Alive
37595 JIM HENDRIX Axis Bold As Love
37627 JIM HENDRIX Experience Band Photo
21948 JIM HENDRIX Face Floating In Space
37201 JIM HENDRIX Fractal Portrait
17999 JIM HENDRIX Glasses/Logo
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37596 JIM HENDRIX Rainbow Faze
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37720 JIM HENDRIX Lyrics Image
36340 JIM HENDRIX Purple Faze
37596 JIM HENDRIX Rainbow Faze
37201 JIM HENDRIX Experience Band Photo
21948 JIM HENDRIX Face Floating In Space
37201 JIM HENDRIX Fractal Portrait
17999 JIM HENDRIX Glasses/Logo
1950 JIM HENDRIX Live At Fillmore East
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33824 J. MINT HENDRIX Sweet Angel

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39563 LED ZEPPELIN Starway

33642 LED ZEPPELIN Swan Song

33632 M. HEAD Jesus Wept

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37389 PINK FLOYD The Wall

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1985 AC/DC Angus & Brian Live

1984 AEROSMITH Steven Spring

38722 ALICE IN CHAINS Layne Profie

1995 BLACK CROWES Chris Cosey

1993 BON JOVI Jon & Richie Live

1977 T. LEPPARD Giving Sale

1997 DUNNIRAS DR. Masses Closeup

22785 KOLE Courtney Playing Guitar

19282 KISS Paul Gene & Ace Saluting

20081 KISS Gene Genes

20094 KISS Peter in Cat Makeup

20110 L. ZEPPELIN Original Garp

37611 M. MANSON Wast Jo Singing

37512 M. MANSON Cosey Singing

70149 METALLICA Jim & Kirk Live

15417 METALLICA Jim's Live

20142 METALLICA Kirk & Damon Guitars

20152 MINISTRY Jonestown & Boles

1984 M. CRUE Vince Spring Salute

2275 OZZY OSBOURNE Live Singing

20181 PEARL JAM Eddie & Jeff Jim

20183 P. Eddie Stiffing at Crowd

22213 PINK FLOYD Roger Closeup

20233 PRIMUS Les Dose Singing

22227 R.H.C. Poppers Group Live

25251 R. MACHINE Tom W/Guitar

25253 R. MACHINE Zack With Mic

22590 RAMONES Group Live

22324 SOUNDGARDEN Chris Singing

2268 STEVE RAY VAUGHN Live

23033 S. T. PILOTS Scott Singing

23351 VAN HALEN Group Taking Bow

Logo stickers \$3

Approximate Size 3 1/2" X B 1/2"

34241 311 Logo

3223 ALICE IN CHAINS Logo

33622 ANARCHY Logo

35407 FILTER Logo

32729 J. HENDRIX Purple Haze

35420 KISS Make Up Collage

35422 KORN Logo

16232 LED ZEPPELIN Logo

32653 L. ZEPPELIN Logo

32721 LED ZEPPELIN 8in

32625 LIVE Logo

22333 MACHINE Head Logo

36672 MARILYN MANSON Logo

35407 FILTER Logo

18837 METALLICA Splash Logo

19447 MISFITS Logo/Spine

32725 NIRVANA Smiley Face

19494 OBITUARY Logo

35420 KORN Logo

32937 PINK FLOYD Logo

37385 R. MACHINE Face In Flames

37122 J. HENDRIX Face Shot

36420 KISS Face With Makeup

33355 KISS Comic Collage

35550 KISS You Want The Best, You It

37880 Godlike

37875 KORN Logo

32095 L. ZEPPELIN Logo

32625 PINK FLOYD Logo

32721 LED ZEPPELIN 8in

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GEARING UP

TECH TALK

BY WINSTON CUMMINGS

The rock and roll landscape has changed a great deal for Iron Maiden's Steve Harris during his 18 year career. The legendary bass beater has seen heavy metal come...and go...and come back again so many times he sometimes feels he's playing with a yo-yo. But despite the ups and down associated with the rock biz, Harris remains as committed to Maiden and to metal as ever before, a fact proven on the band's latest disc, **Virtual XI**. As the founder and stabilizing factor of the ever-volatile Maiden Metal Machine, Harris has toured the world countless times and been intricately involved with the band's precedent shattering musical efforts. But beneath all the hard rock bluster, this soft-spoken Englishman is still a musician at heart. He has his own home studio in the outskirts of London and his future dreams involve hopes of producing—but only after Maiden decide to hang up their rock and roll shoes. With the band about to begin their latest world-wide road onslaught, we figured now was the perfect time for a little Tech Talk with Steve Harris.

STEVE HARRIS

Tech Talk: How have recording techniques changed for Maiden over the last 18 years?

Steve Harris: The changes have been quite extraordinary. In the early days, the trick was to go into the studio and try to capture a live sound as much as possible. The notion of spending weeks or even months recording was a rather alien concept to everyone. And the idea of going to record in exotic ports, as Maiden has done on occasion over the years, was also something that wasn't a traditional approach. I believed that the early albums sounded quite good when we did them. But now as I listen to them again, I hear all the things we possibly could have done to make them better. But that's only to be expected. That's what experience is all about.

TT: Now that you have your own studio, has the band taken a more leisurely approach to recording?

SH: Not necessarily. We did our last two albums at my studio, and I believe we worked as hard as we ever have. There's no question that there is a somewhat more relaxed environment, but we're mature enough to handle that. I can recall times when we recorded in places like Amsterdam or in the Caribbean, that we couldn't wait to get finished with work so that we could enjoy a little nightlife. We don't have those kinds of distractions at my studio, that's for certain.

TT: On a personal level, as a bass player, do you still play the same kind of gear you always have?

SH: My basic gear is still pretty much the same. I tend not to fool around with my basses or amps very much. I'm from the old school where I believe that if something isn't broken, you really shouldn't spend much time trying to fix it. I've always been quite comfortable with my equipment, and while things have improved over the years from the technology point-of-view, it's still the guy playing

the instrument that makes it sound good or bad. About the biggest change over the years for me has been adapting to a cordless set-up on stage which is the standard now. In years gone by, people used to trip over their chords all the time.

TT: Was there a difference working with Blaze Bailey for a second time on **Virtual XI**?

SH: Yes, I think there was. One of the things we were looking for in our singer when we hired someone to replace Bruce (Dickinson)

***"I'm from the old school—
I'm still loyal to Fender
when it comes
to my bass."***

was somebody who would make recording an exciting experience. That includes being a songwriter as well as a talented singer. We didn't think it was necessary for him to be a songwriter, but it was a nice 'extra' to have. With Blaze we ended up with somebody who brings all those elements and more into the band. And this time on **Virtual XI** I think he was far more relaxed and far more into the whole recording experience than he was the first time.

TT: What is the significance of the title **Virtual XI**?

SH: Well, it is our eleventh album, and since we're exploring a few new topics on this album—including the fine line between reality and what is passing for virtual reality, we thought it was highly appropriate.

TT: How do you view this album in the context of earlier Maiden discs?

SH: It's hard to compete with your own legacy. That's not something I particularly want to

do. Of course I'm very proud of everything that Maiden has accomplished over the years, but this is a new day. This album is incredibly exciting for me on a number of levels—perhaps one of the best albums we've ever done. But I'm not going to sit here and tell some of our long-time fans that it's better than **Number Of The Beast** or that it's superior to **Powerslave**. That would pay disrespect to those albums, and that's the last thing I want to do.

TT: In a number of ways Iron Maiden has lost some of its commercial base in America. Does that concern you?

SH: Iron Maiden has always been a very international band, and people in America tend not to realize that. We are aware that our last few albums haven't sold as well in America as some of our earlier ones did. But at the same time, some of those albums were among our all-time best sellers in other parts of the world. So we are not concerned by our sales in America. We'd like to think that any drop-off is temporary, but we'll find out much more after the next album.

TT: In other words, you believe there's still plenty of life left in Iron Maiden.

SH: I asked Dave (Murray) how he felt a few months ago, right in the middle of our search for a new vocalist, and he told me he was as excited about Iron Maiden as he's ever been. I feel much the same way. I think it's safe to say that Iron Maiden has many, many exciting moments left.

TT: What's left for Iron Maiden to accomplish?

SH: What's left for any band to accomplish? I think we're yet to make the ultimate Iron Maiden album. We've made some very good albums, but there's always the desire to make even better ones. I think we have the talent, and with our new lineup we also have the desire, to make the best music of our lives.



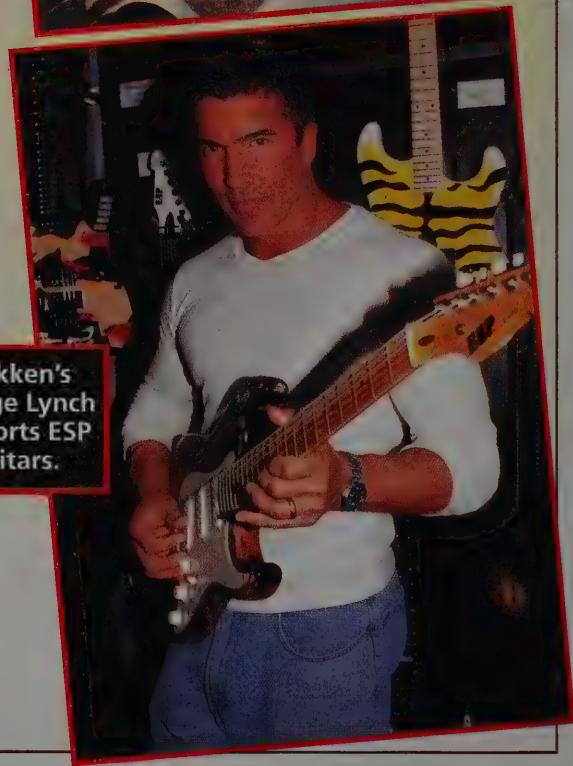
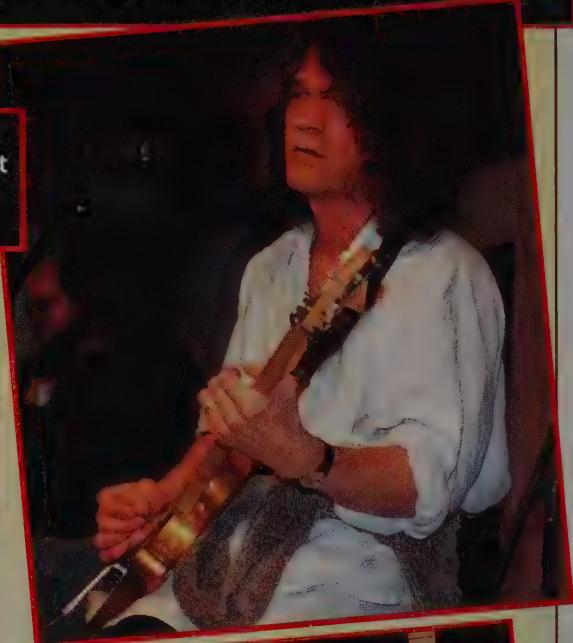
STEVE HARRIS
HIT PARADER

INSTRUMENTAL

BY MICHAEL SHORE

1998 NAMM SHOW

The stars always turn out at the annual NAMM show—where the world's leading instrumental manufacturers show off their wares. Here are just a few of the familiar faces who showed up at this year's event.



LY SPEAKING



Korn's Jonathan Davis hangs out at the Dean Markley booth.



We're seeing multiple Aces!



Marilyn Manson's Ginger Fish shows his allegiance to Zildjian



Megadeth's Nick Menza looks like the Unabomber.

VIDEO VIEW

BY ANNE LEIGHTON

HOME ENTERTAINMENT NEWS

Trent Reznor destroyed a bit of rock god reputation by releasing the first ever Nine Inch Nails home video collection, **closure**. Although it was his intention to give more bang (two one-hour-long videos) for the buck (\$24.95), he used footage of some of the more predictable aspects of his life on the road. Scenes of Reznor and friends smashing up a dressing room are everyday fodder with most rockers. So are having friends (in this video's case—Marilyn Manson) say how great it is to be drunk! Had Reznor wanted to truly show his artistic side he would have shown himself as a true renegade, putting industry ass-kissers in their place or fighting censors who canceled a show. Both situations presented themselves in the documentary part of **closure**, and in both cases he went the easy way out direction. It's a shame Reznor released this particular documentary—we can now think he's just another typical long-haired rock star.

Even with such criticism in mind, the first part of **closure** does provide unique insight into how the charismatic Reznor works to create at each exciting show. And the video makes a great case for feeling the more talented a performer is, the more unpredictable his shows may be—Reznor does apparently lose control in concert. There were a few quick cuts of him at Woodstock '94, getting soaked in the mud. In that sequence, Reznor reflects that he went overboard on stage, BUT upon hearing the playback, he knew his music didn't sound very good at that gig.

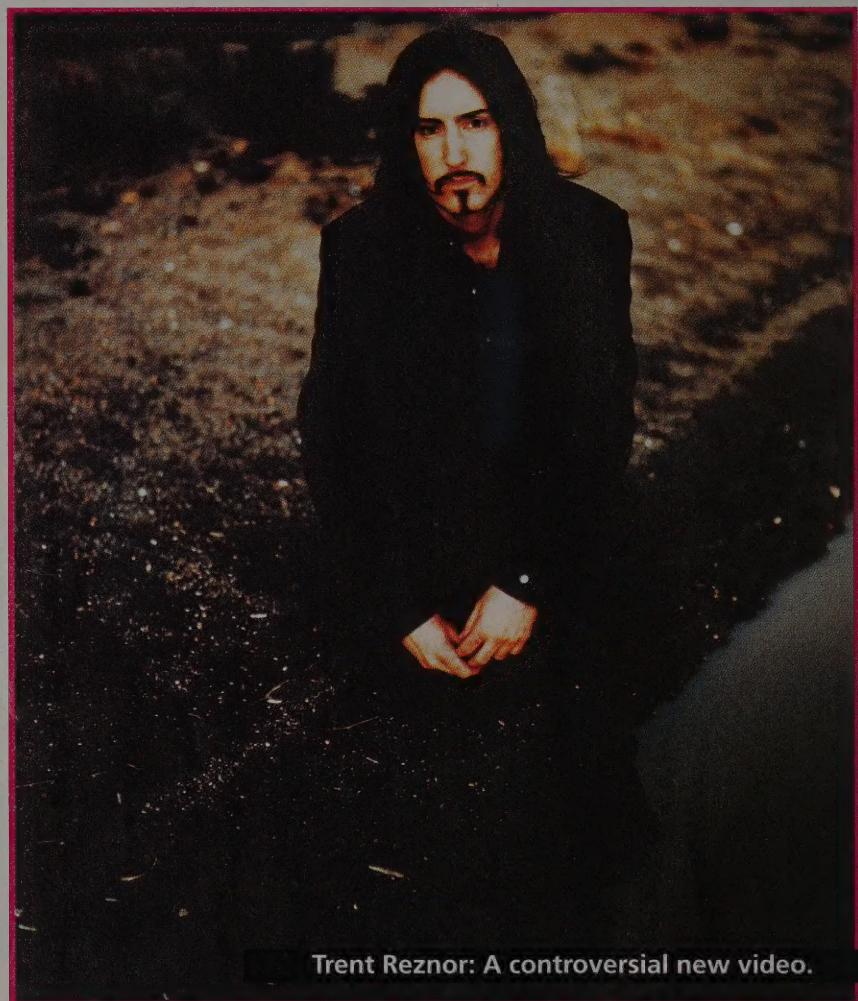
Part two of **closure** is excellent, and in tune with Reznor's public persona as a true rock and roll visionary. Most of the video make use of worms, snakes, dead animals and even the occasional male genitalia, as is the case of *happiness is slavery*. Other clips include *head like a hole, sin, down in it, pinion, wish, help me I'm in hell, gave up, march of the pigs, closer, the perfect drug* and a live medley of *eraser/hurt/wish*.

Metallica, on the other hand, have never shown a cliche side in any of their home videos, and that's why they will probably remain a superstar band until the day they die. Their latest clip,

Unforgiven II is highly recommended by Video View. In spirit and action it recalls their 1991 clip, *Unforgiven*, quite understandable since Matt Mahurin directed both videos.

Here are a few home videos that some headbangers might enjoy: **Eric Clapton: Live in Hyde Park** with special guests, The Who, Alanis Morissette and Bob Dylan (Warner Reprise Video/\$19.98), **Cheap Trick: Live in Australia** (Rhino Home Video), **The Real Buddy Holly Story**—a documentary hosted by Paul McCartney (Kultur/\$19.95), The

MTV is weeding through some 20 new pilot shows for the fall. Some are sitcoms like **Diary of a Horny Young Man**, but some actually have something to do with music, like **Videographies** and **Artist's Cut**. Let's hope MTV decides to go with music so they can improve their deserved .5 ratings.... David Letterman, Howard Stern and Norm MacDonald all hate the NBC television and radio network for different reasons, and have decided to unite forces to create a TV series that will star



Trent Reznor: A controversial new video.

Grateful Dead's **Anthem To Beauty** (Rhino Home Video), and a new **Monkees** collection from Rhino which features a Monkees lunch box (\$34.95). Also if you like the tender side of Scott Weiland combined with the graceful presence of Smashing Pumpkins' Darcy, Video View suggests you check out a home video, **Nico Icon**. (Fox Lorber/\$24.98). Nico was a model who sang the softer songs for Lou Reed's old band The Velvet Underground. **Nico Icon** also contains footage of the Doors' legendary lead singer Jim Morrison.

Here's some behind-the-scenes stuff we've heard from the major networks:

Howard. Look for it to go up against **Saturday Night Live** in the fall.... Former SNL alumnus David Spade likes NBC just fine, and is currently starring in a series called **Just Shoot Me** which some folks say will be "The **Seinfeld** for the 21st Century." And finally, according to one of the same tipsheets used by **Men In Black** stars Tommy Lee Jones and Will Smith, supermarket tabloid **The Star** says that Tommy and Pamela Lee are going "legit." The paper reports that the velcrow couple could earn 20 million dollars by creating a new home-sex video that would easily upstage the one now being traded in the underground.

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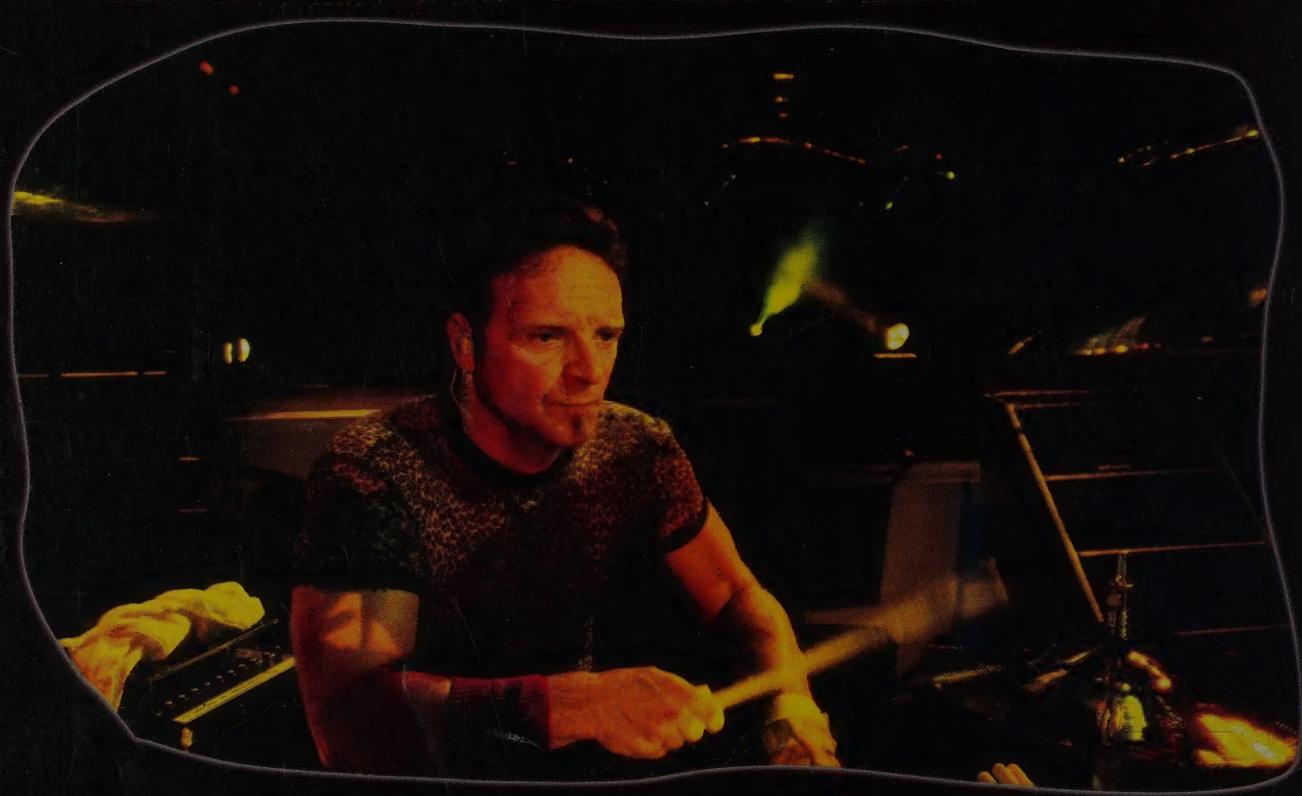
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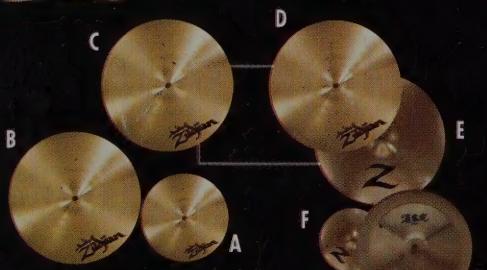


"One of the great Rock drummers of all time."

Dennis Chambers
on Joey Kramer



"Joey is one of the great Rock drummers of all time. So many drummers grew up listening to Aerosmith and have imitated his grooves... not enough people appreciate how influential he has been. One of the few Rock drummers that can really groove and today his playing is fresher and hipper than ever."



Joey's Aerosmith Set-up:

- A. 14" A Rock HiHats Brilliant
- B. 20" A Medium Crash Brilliant
- C. 20" A Medium Crash Brilliant
- D. 20" A Medium Thin Crash Brilliant
- E. 21" Z Custom Mega Bell Ride
- F. 13" Z Custom HiHats
- G. 18" A China High Brilliant

Zildjian Joey Kramer Artist Series Drumsticks

Joey Kramer on Zildjian:

"I need Crash cymbals that cut through the band but still have a lot of tone. I love the A Zildjian Medium Crashes with the Brilliant finish. The 20's are a perfect size for me. I use all 20's but they each have their own personality."

"I've never even tried any other cymbals. I've heard other people play other types and that has never made me even want to check anything else out. Zildjian's are crisper, purer and cleaner. I've played Zildjian my whole life... there is no other serious choice!"

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